

**A STUDY ON BRANDING KOREAN TOURISM**  
**From the Perspective of Customer, Organization, and Destination**

**By**

**Kap-Soo Kim**

**THESIS**

Submitted to  
KDI School of Public Policy and Management  
in partial fulfillment of the requirements  
for the degree of

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## **ABSTRACT**

### **A STUDY ON BRANDING KOREAN TOURISM From the Perspective of Customer, Organization, and Destination**

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Competitions for occupying a superior position in the global tourism market are fierce among countries as tourist destinations recognize the tourism industry as a national strategic force due to its economic rewards. Thus tourist destinations are increasingly adopting branding strategies to attract more tourists and foreign direct investment. This paper explores strategies for branding Korean tourism from the perspective of customer, organization, and destination as well as helping to position Korea as an appealing destination in the consumer's mind. For that purpose, it reviews characteristics of tourism product, consumer behavior in tourism and theoretical brand building models to capture the relevant elements in branding Korea as a tourism destination. And it crafts brand building model, which can be helpful to evaluate how elaborately brand identity is set up, through environment and competitor analysis, consumer, destination, and organization analysis and brand vision. The Korean tourism brand has to include what Korean tourism aspires to be, a unique set of brand associations, and brand awareness to build as much brand equity as possible. This paper also poses strategies for communicating and aligning the brand position, while building a loyal relationship with customers through an expanded marketing mix.

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## **I. Introduction**

Tourism, along with information technology and environment industries, is one of the fast growing industries of the 21st century, and it is growing as a national strategic force due to its positive economic, social and environmental impacts. Hence, competitions for occupying a superior status in the global tourism market are fierce among countries.

Tourism is expected to grow as people's income and their extended leisure time increase. WTO forecasts that international tourist arrivals are expected to reach over 1.6 billion by the year 2020. Particularly, international tourist arrivals to East Asia and the Pacific are expected to reach 397million arrivals a year by 2020. This represents an annual growth rate of 6.5% over the period 1995-2020, which is above the global growth rate of 4.1%.<sup>1</sup>

In this ever more prospective and competitive marketplace, tourist destinations are increasingly adopting branding strategies in an effort to differentiate their identities to attract more tourists and gain their loyalty. Tourism New Zealand launched the 100% Pure campaign in 1999 and its tourism revenues and visitor numbers have reached all-time highs. Australia is promoting "Brand Australia" and "Life in a Different Light" campaign. Likewise, Singapore launched its new destination brand, Uniquely Singapore in 2004.

In particular, emerging destinations are attempting to carve out a niche and to create images emphasizing its uniqueness. In order to rise above the media clutter of the tourism marketing world, more and more destinations are pursuing a highly focused and choreographed communications strategy in which branding plays a critical role (Nigel Morgan and Annette Pritchard, 1998).<sup>2</sup>

Every country should be alert to the fact that many destinations are in the process of branding themselves. A nation that does not engage in proactive branding runs the risk

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<sup>1</sup> World Tourism Organization (2000), "Tourism 2020 Vision Volume 3. East Asia and the Pacific", pp.10-11

<sup>2</sup> Nigel Morgan and Annette Pritchard (1998), "Tourism promotion and power: creating images, creating identities", Joney Wily & Sons, Inc, pp. 146

of being positioned anyway by its competitors' advantage, and making it even more difficult for that nation to control its economic destiny. Unless carefully managed, a country can come to be dominated by a particular negative image or stereotype. In an age of uncertainty, effective country branding is like a preventive injection against bad publicity (Fiona Gilmore, 2002).<sup>3</sup>

The unbranded country has a difficult time attracting economic and political attention. Image and reputation descriptions such as "friendly" and "credible", or "aggressive" and "unreliable" are thus becoming essential parts of the country's strategic equity. Indeed, having a bad reputation or none at all is a serious handicap for a country seeking to remain competitive in the international arena. Like branded products, branded countries depend on trust and customer satisfaction (Peter van Ham, 2001).<sup>4</sup>

Moreover, strong brand names may affect the country image and have spillover effects on other, less-known brands. Although not being deliberately induced, this interaction effect may contribute to the development of country equity (Ingeborg Astrid Kleppe, 2002).<sup>5</sup>

Thus today there are more reasons why nations must manage and control their branding. The need to attract tourists and foreign direct investment and companies requires the adoption of strategic marketing management tools and conscious branding strategies for the different target groups (Kotler, P., Gertner, D., 2002).<sup>6</sup>

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<sup>3</sup> Fiona Gilmore (Apr. 2002), "A Country-can it be repositioned? Spain- the success story of country branding", Brand Management Vol. 9, No. 4-5, Henry Stewart Publications, pp. 281-293

<sup>4</sup> Peter van Ham (Sep/Oct 2001), "The Rise of the Brand State", Foreign Affairs, Council on Foreign Relations

<sup>5</sup> Ingeborg Astrid Kleppe and Nina M. Iversen and Inger G. Stensaker (Sep. 2002), "Country Images in Making Strategies: Conceptual Issues and an Empirical Asian Illustration", Brand Management Vol. 10, No. 1, Henry Stewart Publications, pp. 61-74

<sup>6</sup> Kotler,P., Gertner, D. (Apr. 2002), "Country as brand, product, and beyond: A place marketing and brand management perspective", Brand Management Vol. 9, No. 4, Henry Stewart Publications, pp. 249-261



Because a destination is not a single product but a composite product, consisting of a bundle of different components – travel agencies, accommodations, transportation, and catering establishments, tourist attractions, entertainment and cultural venues, and even the natural environment – it is very difficult to brand it.

This lack of overall product control, which is the majority of a destination experience shows that there is a tendency to concentrate on the promotional element of the marketing mix. As such, place branding activities are more accurately described as consistent, focused communications strategies.

Although there is a general agreement that branding does apply to tourism destinations, there is less certainty about how the concept translates into practical marketing activity and there are few empirical studies which investigate the realities of branding destinations (Nigel Morgan and Annette Pritchard, 1998).<sup>7</sup>

As a consequence, branding efforts require a wide variety of activities to incorporate and reflect the diverse nature of a country at the same time as meeting a visitor's expectations. The marketing and branding strategy adopted to promote tourism resources should be sophisticated and fine-tuned to establish the dominant brand identity by taking tourists' experience and emotion into serious.

With all of these, this study aims to present a useful toolbox for building Korea tourism branding from the perspective of consumer, organization, and destination and helping to position Korea tourism as setting up continual and emotional relationship with consumers based on the right competitive advantages.

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<sup>7</sup> Nigel Morgan and Annette Pritchard (1998), "Tourism promotion and power: creating images, creating identities", Joney Wily & Sons, Inc., pp. 147

## **II. Theoretical Background for Branding a Tourism Destination**

### **1. Brand Identity**

#### **1) Concept of Brand**

According to the American Marketing Association (AMA), a brand is a name, term, sign or design, or a combination of them, intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competition.

Kevin Lane Keller defines a brand as something that resides in the minds of consumers, that is, a perceptual entity that is rooted in reality, but it is also more than that, reflecting the perceptions and perhaps even the idiosyncrasies of consumers (Kevin Lane Keller, 2003).<sup>8</sup>

One branding expert defines a brand as a name that influences buyers, and states what really makes a name become a brand are the saliency, differentiability, intensity and trust attached to these associations. Brand power to influence buyers relies on a system of mental associations and relationship (Jean-noel Kapferer, 2004).<sup>9</sup>

David A. Aaker and Erich Joachimsthaler (2000)<sup>10</sup> summarizes the distinction between a product and a brand as Figure 1. The product includes characteristics such as product scope, product attributes, quality/value, users, and functional benefits. A brand includes these product characteristics and much more.

- User imagery
- Country of origin
- Organizational associations
- Brand personality
- Symbols

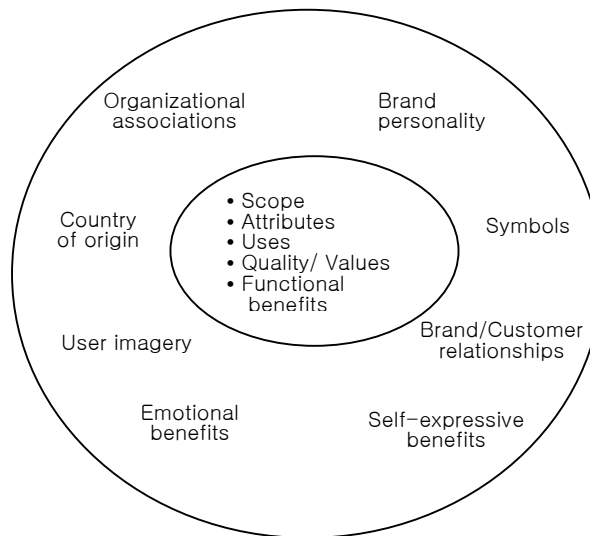
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<sup>8</sup> Kevin Lane Keller (2003), "Strategic Brand Management: building, measuring, and managing brand equity", Pearson Education, Inc., pp. 13

<sup>9</sup> Jean-noel Kapferer (2004), "The New Strategic Brand Management", Kogan Page, pp. 11

<sup>10</sup> David A. Aaker and Erich Joachimsthaler (2000), "Brand Leadership", The Free Press, pp. 52-53

- Brand/customer relationships
- Self-expressive benefits
- Emotional benefits



[Figure 1]

A brand is distinguished with a commodity, which is a product so basic that it cannot be physically differentiated in the minds of consumers. Over the years, a number of products that at one time were seen as essentially commodities have become highly differentiated as strong brands have emerged in the category (Kevin Lane Keller, 2003).<sup>11</sup>

The commodity is value engineered to satisfy a specific target's minimum purchase conditions which competitors can copy easily. Consequently, successful brands have added values over and above this at the expected level. With increased experience, customers become more sophisticated, so the brand would need to be augmented in more refined ways, with added values satisfying non-functional (e.g. emotional) as well as functional needs (Leslie de Chernatony & Malcolm McDonald, 2005).<sup>12</sup>

A successful brand is an identifiable product, service or place, augmented in such a way that the customers perceives relevant, unique added values which match their needs most closely. Furthermore, its success results from being able to sustain these added values in the face of competition.

<sup>11</sup> Kevin Lane Keller, Strategic Brand Management, pp. 13

<sup>12</sup> Leslie de Chernatony & Malcolm McDonald (2005), "Creating Powerful Brands", Ellsevier, 3ed., pp 25-29

A brand requires much more than the use of a design incorporating a name, logo and slogan that is attached to a product. A brand offers the consumer relevant added values, a superior proposition that is distinctive from competitors and imparts meaning above and beyond the functional aspects. As tourism is a chain of service encounters spread over hours for visitors' attractions, the added values should be integrated into every point of contact with the consumer (Victor T.C. Middleton, 2001).<sup>13</sup>

“From an organizational standpoint, brand focuses on attributes of the organization rather than those of the product or services. Such organizational attributes as innovation, a drive for quality, and concern for the environment are created by the people, culture, value, and programs of the organization” (David A. Aaker, 1996).<sup>14</sup>

Lynn B. Upshaw<sup>15</sup> regards brands as organizations themselves, whether they are individual selling units or a corporate brand. They require clear direction about what their stewards hope to accomplish and what management expects employees to contribute in order to achieve those goals.

A correctly defined brand comes to represent the organization itself, and will endure even as the industry or the competition change. This brand acts as a guide to the strategic decision process of management and also acts as a motivating and driving force behind the efforts of all its employees (Fiona Gilmore, 2002).<sup>16</sup>

If the organization is creating and maintaining its brand, then the culture has to be appropriate to the essence of the brand. When an organization tries to develop and maintain a good brand image, it has to create a suitable culture (Paul Temporal, 2002).<sup>17</sup>

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<sup>13</sup> Victor T.C. Middleton (2001), “Marketing in travel and tourism”, Butterworth-Heinemannpp, pp. 132-133

<sup>14</sup> David A. Aaker (1996), “Building Strong Brands”, The Free Press, pp. 82-84

<sup>15</sup> Lynn B. Upshaw (1995), “Building Brand Identity”, John Wiley & Sons, Inc., pp. 51-52

<sup>16</sup> Fiona Gilmore, “A Country-can it be repositioned? Spain- the success story of country branding”, Brand Management Vol. 9, No. 4-5 (Apr. 2002), Henry Stewart Publications pp. 281-293

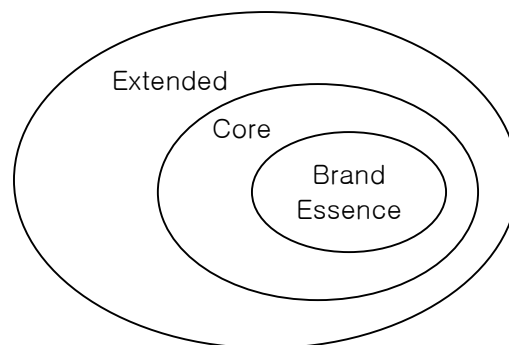
<sup>17</sup> Paul Temporal (2002), “Advanced Brand Management” John Wiley & Sons (Asia) Ltd., pp. 214-219

A brand can be defined as a name, term, sign or design, or a combination of them, intended to provide the relevant added values for the customers and clear direction for the organization, and to differentiate them from those of competition. The process of building the brand must complement the relationship with the customer, as well as the organization and destination.

## 2) Brand Identity Structure

The brand identity structure is composed of a brand essence, a core identity, and an extended identity. The brand essence can be viewed as the glue that holds the core identity elements together, or as the hub of a wheel linked to all of the core identity elements. The brand essence should resonate with customers and drive the value proposition with having several characteristics. It should be ownable, providing differentiation from competitors that will persist through time (David A. Aaker, 2000).<sup>18</sup>

And it should be compelling enough to energize and inspire the employees and partners of the organization. Strong brand essence statements usually have multiple interpretations that make them more effective. A brand essence should be timeless or at least expected to be relevant for a long time period, while a tagline may have a limited life.



According to David A. Aaker, the core identity is most likely to remain constant as the brand travels to new markets and products, creating a focus both for the customer and

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<sup>18</sup> David A. Aaker and Erich Joachimsthaler, Brand Leadership, pp 43-45

the organization. All dimensions of the core identity should reflect the strategy and values of the organization, and at least one association should differentiate the brand and resonate with customers. The extended identity includes all of the brand identity elements that are not in the core, organized into meaningful groupings.

In representing the essence of a brand, core and extended identities organize the identity elements which can also be organized into cohesive and meaningful groupings or mental networks, usually around the core identity components. Strong, effective brands will have cohesive and interpretable groupings of identity elements. In contrast, weaker brands have an identity based on fewer elements that will appear disjointed or even inconsistent (David A. Aaker, 1996).<sup>19</sup>

The core identity for a strong brand should be more resistant to change than elements of the extended identity. The brand position and the communication strategies may change, and so might the extended identity, but the core identity is more timeless (David A. Aaker, 1996).<sup>20</sup>

Because a brand's identity is still part of its overall equity and deals specifically with how a brand is viewed by its current and potential purchaser, the distinction between brand equity and brand identity is important. Accordingly, all brand stewards should be working to increase a brand's total equity over time because their brands' identities may routinely influence customers (Lynn B. Upshaw, 1995).<sup>21</sup>

### **3) Brand Personality**

The people in the real world that stand out from the crowd always seem to have some kind of "charisma". They have a personality and attitude that others respect and are sometimes in awe of. In this respect, great brands are like great people, and so the brand manager needs to play the role of managing the brand-consumer relationship by

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<sup>19</sup> David A. Aaker, *Building Strong Brands*, pp. 92-93

<sup>20</sup> *Ibid.*, pp. 86-87

<sup>21</sup> Lynn B. Upshaw, *Building Brand Identity*, pp. 18

building a powerful and irresistible brand personality (Paul Temporal, 2002).<sup>22</sup>

David A. Aaker<sup>23</sup> defines a brand personality as the set of human characteristics that are associated with the brand. Thus, it includes such characteristics as gender, age, socioeconomic class, as well as human personality traits such as warmth and sentimentality. Brand identities are unique and express a point of difference vis-à-vis the competitive landscape. Brand personalities, on the other hand, are special. They have a charismatic character that provokes an emotional response (Marc Gobe, 2001).<sup>24</sup>

This brand personality can provide needed differentiation even in a parity market, thereby delivering real equity in several ways. First, brand personality can make the brand interesting and memorable. Second, it stimulates consideration of constructs such as energy and youthfulness useful to many brands. Third, it can help suggest brand-customer relationships such as friend, party companion, or advisor (David A. Aaker, 2000).<sup>25</sup>

Lynn B. Upshaw<sup>26</sup> states that a distinguished personality can offer the single most important reason why one brand will be chosen over another, particularly as the product and service features of competing brands grow more similar. The personality gives the consumer something to relate to that can be more vivid than the perceived positioning, more alive than the physical attributes of the product, more complete than whatever is conveyed by the brand name alone.

The personality is, in some ways, much more real than the other aspects of a brand because it is the outstretched hand that touches the customer as an individual. That's

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<sup>22</sup> Paul Temporal, *Advanced Brand Management*, pp. 22-24

<sup>23</sup> David A. Aaker, *Building Strong Brands*, pp. 141

<sup>24</sup> Marc Gobe (2001), "Emotional Branding: The New Paradigm for Connecting Brands", Allworth Press, pp. i - x x x 121-158

<sup>25</sup> David A. Aaker and Erich Joachimsthaler, *Brand Leadership*, pp. 53

<sup>26</sup> Lynn B. Upshaw, "Building Brand Identity", John Wiley & Sons, Inc. (1995), pp. 151

why it's typically described as what a brand would be if it were a human being. A brand's personality is closely associated with its "image".

Lynn B. Upshaw<sup>27</sup> gives the following suggestions to craft a viable personality.

1. Weigh the alternatives with a single customer in mind.  
Strong personalities, whether human or brand, are most effective when they touch each person as an individual.
2. Envision the personality as extending seamlessly from the positioning.  
The positioning is the vase of the personality and the personality is an extension of the positioning. It's the power of synergy and synthesis, the strategic center of the brand identity interwoven with the brand's countenance. The stronger the tie between the positioning and personality, the better the chance that consumers will be hit with the full impact of both.
3. Focus the personality in a core emotion.  
Personalities are inextricably tied to human emotion. This emotion could be used to help shape the brand's personality.
4. Make likability a high priority.  
Likability is a key plank in the bridge that should be built between customer and brand, It's one of the most important lures any brand can offer.
5. Find room in the brand personality for confidence.  
Confidence in a brand is important because, without it, a prospect is not likely to believe the brand's claims.
6. Invest in your investment (a recurring theme).  
Building a brand identity, and the personality that is a critical part of it, is like investing in the care and feeding of a child. A brand requires the same nurturing investments in time, talent, energy and money.
7. Establish a "keeper of the personality" to work with the "keeper of the positioning".  
Make it clear that at least one individual from the brand team is responsible for the creation and sustenance of the strategic personality. Have that individual work hand in hand with the group's positioning guru, making sure that they both understand the importance of their roles, and that they will be held accountable for all things good and bad that fall into their areas of expertise.

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<sup>27</sup> Lynn B. Upshaw, Building Brand Identity, pp. 187-190



## **2. Branding a Tourism Destination**

### **1) Tourism Product**

“Tourism comprises the activities of persons traveling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business and other purposes not related to the exercise of an activity remunerated from within the place visited (WTO, 2001).”<sup>28</sup>

Tourism is different from travel. In order for tourism to happen, there must be a displacement, that is, using any type of means of transportation, an individual has to travel. The tourism product comprises the tourist attractions and activities, accommodation and other tourist facilities and services and the infrastructure that that services the attractions, facilities and services.

Tourism is a composite of activities, services, and industries that deliver a travel experience: transportation, accommodations, eating and drinking establishments, shops, entertainment, activity facilities, and other hospitality services available for individuals or groups that are traveling away from home. Tourism is the entire world industry of travel, hotels, transportation, and all other components that service the needs and wants of travelers (Charles R. Goeldner, J.R. Brent Richie, 2003).<sup>29</sup>

Victor T.C. Middleton defines the tourism product as a bundle or package of tangible and intangible components, based on activity as a destination from the standpoint of a potential customer considering any form of tourist visit. The package is perceived by the tourist as an experience, available at a price. There are five main components in the overall product:

- Destination attractions and environment

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<sup>28</sup> World Tourism Organization (2001), “Guide for Local Authorities on Developing Sustainable Tourism”, A Tourism and Environment Publication. pp. 31

<sup>29</sup> Charles R. Goeldner, J.R. Brent Richie (2003), “Tourism: principles, practices, philosophies”, Joney Wily & Sons, Inc, pp. 6

- Destination facilities and services
- Accessibility of the destination
- Images of the destination
- Price to the consumer

It should be noted that images of the destination are identified as one of five components in the overall tourism product. The attitudes and images customers have towards products can strongly influence their buying decisions. Destination images are not necessarily grounded in experience of facts but they are always powerful motivators in leisure travel and tourism.

All destinations have images, often based more on historic rather than current events. Their images and the expectations of travel experiences are closely linked in prospective customers' minds. And it is an essential objective of destination marketing to sustain, alter or develop images in order to influence prospective buyers' expectations (Victor T.C. Middleton, 2001).<sup>30</sup>

And thus the concept of destination image is important because a destination is not just something that actually exists, but it is also what is thought to exist, a mental concept in the minds of its tourists and potential tourists (A.V. Seaton and M.M. Bennett, 1996).<sup>31</sup>

There are three components in image formation: 1. related to awareness, implying the information the tourist believes a tourist destination possesses; 2. related to attitude, implying feelings and beliefs about the tourist product; and 3. related to expectations, implying the benefits expected to be derived from the tourist product (Luiz Moutunho, 2000).<sup>32</sup>

The product can be thought about on four levels: the core product, the facilitating product, the supporting product, and the augmented product as the following Figure 2

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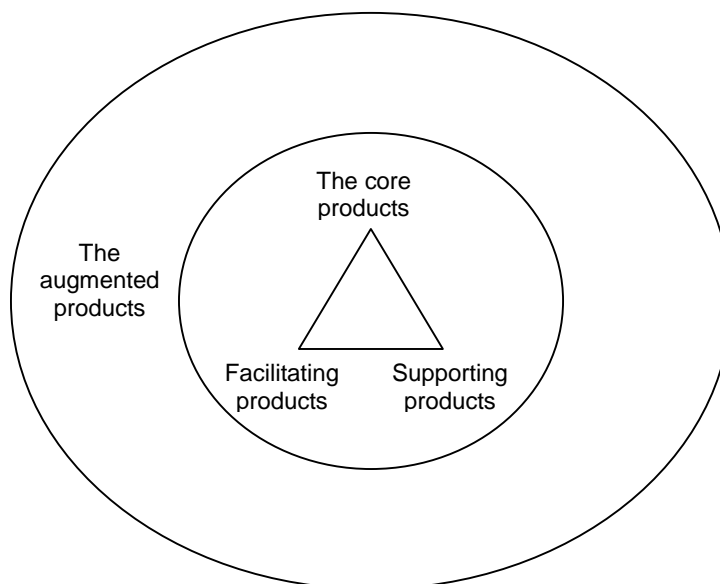
<sup>30</sup> Victor T.C. Middleton, Marketing in travel and tourism, pp. 124-126

<sup>31</sup> A.V. Seaton and M.M. Bennett (1996), "The Marketing of Tourism Products: Concepts, Issues and Cases", International Thomson Business Press, pp. 351

<sup>32</sup> Luiz Moutunho (2000), "Strategic management in tourism", CAB Publishing, pp. 49

(Philip Kotler, John Bowen, and James Makens, 2003).<sup>33</sup> The most basic level is the core product, which answers the question of what the customer is really buying. Every product is a package of problem-solving services.

The core product reflects the characteristics and needs of the target customer segments, and establishes the key message to communicate (Victor T.C. Middleton, 2001). Facilitating products are those services or goods that must be present for the guest to use the core product. Supporting products are extra products offered to add value to the core product and help to differentiate it from the competition. The distinction between facilitation and supporting products is not always clear. Facilitating products for one market segment may be supporting products for another.



[Figure 2]

The augmented product includes accessibility, atmosphere, customer's interaction with the service delivery system, customer participation, and customers' interaction with each other. These elements combine with the core, facilitating, and supporting products to provide the augmented product.

Augmented product represents a vital area of opportunity to differentiate products from

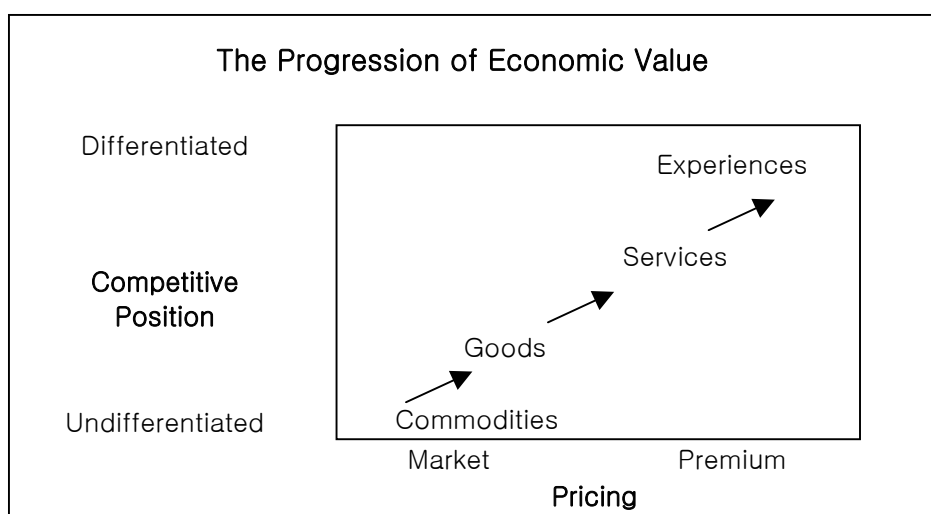
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<sup>33</sup> Philip Kotler, John Bowen, and James Makens (2003), "Marketing for Hospitality and Tourism", Third Edition, Pearson Education, Inc. (2003), pp. 302-306

those of competitors. The brand image or position that products occupy in customers' minds is always part of augmentation and this will be closely related to the corporate image and branding (Victor T.C. Middleton, 2001).<sup>34</sup>

As services, like goods before them, increasingly become commoditized, experiences have emerged as the next step in 'the progression of economic value' like below Figure 3. An experience is not an amorphous construct, but it is as real an offering as any service, good, or commodity. Experiences have always been at the heart of the entertainment business, which Walt Disney and the company he founded have creatively exploited (B. Joseph Pine II, James H. Gilmore, 1998).<sup>35</sup>

To create the desired impression, companies must provide cues that affirm the nature of the experience. The more senses an experience engages, the more effective and memorable it can be.



[Figure 3]

An experience occurs when an organization intentionally uses services as the stage, and goods as props, to engage individual customers in a way that creates a memorable event. Commodities are fungible, goods tangible, services intangible, and experiences

<sup>34</sup> Victor T.C. Middleton, *Marketing in Travel and Tourism*, pp. 130-131

<sup>35</sup> B. Joseph Pine II, James H. Gilmore, "Welcome to the Experience Economy", *Harvard Business Review* (July-August 1998), pp. 97-105

memorable. Experiences, like goods and services, have to meet a customer need; they have to work; and they have to be deliverable.

In today's service economy, many companies simply wrap experiences around their traditional offerings to sell them better. To realize the full benefit of staffing experiences, however, businesses must deliberately design engaging experiences that command a fee.

The operating sectors of tourism that are responsible for delivering high-quality, memorable experiences must take care to wrap these experiences in a warm spirit of hospitality. Each individual visitor must feel that he is more than a source of cold cash revenue for the business or destination. Rather, visitors have a natural human desire for warm acceptance as they seek to enjoy the range of experience the destination has to offer.

As such, the challenge facing destinations is to deliver their experiences in a way that enables the visitors to believe they are welcome, that they truly are guests (Charles R. Goeldner, J.R. Brent Richie, 2003).<sup>36</sup>

## **2) Characteristics of Tourism Product**

Tourism does not exist in a vacuum. It can function smoothly only if it shares and cooperates effectively with many other sectors of society and of the economy (Charles R. Goeldner, J.R. Brent Richie, 2003).<sup>37</sup>

According to WTO<sup>38</sup>, tourism should be viewed as an integrated system and socio-economic sector. The functional tourism system is based on supply and demand factors. Demand factor is comprised of the existing and potential tourist markets, both domestic and international. The supply factors are represented by tourism development of attractions, transportation, facilities and services and the promotion of tourism.

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<sup>36</sup> Charles R. Goeldner, J.R. Brent Richie, *Tourism: principles, practices, philosophies*, pp.18-19

<sup>37</sup> *Ibid.*, pp. 420

<sup>38</sup> World Tourism Organization, *Guide for Local Authorities on Developing Sustainable Tourism*, pp. 31

Thus it is critical that policy, planning, and development efforts be continuously carried out within a joint, cooperative, collaborative organizational framework, because both the public and private sectors each control (and often operate) an important percentage of tourism facilities, events, and programs (Charles R. Goeldner, J.R. Brent Richie, 2003).<sup>39</sup>

A.V. Seaton and M.M. Bennett<sup>40</sup> state that tourism is a peculiar business since, it is most successful when it appears as a spontaneous, unique one-to-one relationship individually offered to a person rather than an organizational product sold to an anonymous customer.

The tourism product as a service has a number of characteristics (Philip Kotler, John Bowen, and James Makens, 2003).<sup>41</sup>

- In most hospitality services, both the service provider and the customer must be present for the transaction to occur. Customer-contact employees are part of the product. Service inseparability also means that customers are part of the product.
- Services are highly variable. Their quality depends on who provides them and when and where they are provided. Services are produced and consumed simultaneously, which limits quality control. Fluctuating demand makes it difficult to deliver consistent products during periods of peak demand.
- Tourism product cannot be stored. The characteristic of perishability means that capacity and demand management are important to the success of a hospitality or travel company.

Henry Assael<sup>42</sup> enumerates the characteristics of tourism as the following:

- The tourism product is primarily an intangible one. For that reason it is unique. It

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<sup>39</sup> Charles R. Goeldner, J.R. Brent Richie, *Tourism: principles, practices, philosophies*, pp. 20

<sup>40</sup> A.V. Seaton and M.M. Bennett, *The Marketing of Tourism Products: Concepts, Issues and Cases*, pp. 78

<sup>41</sup> Philip Kotler, John Bowen, and James Makens, *Marketing For Hospitality and Tourism*, pp. 43-45

<sup>42</sup> Henry Assael (1992), *"Consumer Behavior and Marketing Action"*, PWS-KENT publishing Company, 4<sup>th</sup> ed. pp. 5-7

is an experience rather than a physical item of merchandise that a potential customer can inspect prior to purchasing.

- With tourism, the consumer or tourist has to be brought to the place where the product is “manufactured” before it can be enjoyed.
- The purchaser of a tourism product must spend both time and money before actually using the product.
- The purchaser of a tourism product must be kept informed about what is available in the way of transportation and accommodation, and reservations must be able to be readily made.
- Tourism products are often located a long way from the customers. This requires a distribution system through the use of intermediaries such as travel agencies and tour wholesalers that can influence potential tourists.
- Tourism is made up of a combination of resources from a variety of businesses (e.g., airlines, hotels, attractions, restaurants) requiring cooperation and interdependence in marketing.
- There is no way to increase the supply of tourism products in the short run.
- Even though the product supply is fixed in the short run, demand is not, and it can fluctuate rapidly.
- Tourism product demand (except for business travel) is mostly highly elastic (i.e., an increase in price will decrease the volume of tourists), extremely competitive (vacation tourist demand can be satisfied at a choice of locations), and subject to fads, fashions, and changes in tourist motivation.

### **3) Consumer Behavior in Tourism**

Tourism is a purposeful, planned, and motivated behavior. Travel decisions are influenced most directly by internal factors such as attitudes, values, perceptions, learning, personality, and motives. All these factors interact in complex ways to shape travel and tourism behavior (Joseph D. Fridgen, 1991).<sup>43</sup>

Some general motivations why people travel are (1) educational and cultural, (2) relaxation, adventure and pleasure, (3) health and recreation, (4) ethnic and family, (5)

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<sup>43</sup> Joseph D. Fridgen (1991), “Dimensions of Tourism”, The Educational Institute of the American Hotel & Motel Association, pp. 31-32

social and competitive (Luiz Moutunho, 2000).<sup>44</sup>

Michal M. Coltman<sup>45</sup> explains that there are strong links between tourist destinations and motivations for travel, and so such destinations must be planned around these motivations or visitor expectations. And because no destination is likely to appeal to all types of people, each tourist destination must develop its own characteristics to satisfy its appropriate segment or segments of the market.

But it can be perilous to link tourist destinations to a specific tourist type, because people sometimes have more than one motivation for making a trip or change their motivation from one trip to the next.

Tourism motives may be multiple and contradictory. Two such sets of opposing desires are typified as follows (A.V. Seaton and M.M. Bennett, 1996):<sup>46</sup>

Seeing and doing (sightseeing and activity)	vs.	Being and relaxing (sunbathing by beach or pool)
Novelty and adventure (exploring a new place)	vs.	Familiarity and security (staying in a hotel with familiar comforts)

In terms of Maslow's hierarchy, tourism has been placed near its top since as a luxury item, it may only be sought after other needs have been satisfied. The peak experience may be seen as the ideal object of tourism – the exotic fantasy, the dream of a perfect place and personal fulfillment. However, tourism may also be a method of serving lower order needs, e.g. social needs for love and companionship, status needs and self-esteem, even basic needs for warmth and shelter (e.g. a mountain hut during a climbing holiday) (A.V. Seaton and M.M. Bennett, 1996).<sup>47</sup>

How a motivated person acts is influenced by his or her perception of the situation. In

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<sup>44</sup> Luiz Moutunho, Strategic management in tourism, pp. 49

<sup>45</sup> Michal M. Coltman (1989), "Tourism marketing", Van Nostrand Reinhold, pp. 47

<sup>46</sup> A.V. Seaton and M.M. Bennett, The Marketing of Tourism Products, pp. 66

<sup>47</sup> Ibid., pp. 66



the same situation, two people with the same motivation may act quite differently based on how they perceive conditions. People have different perceptions of the same situation because they receive, organize, and interpret the sensory information in an individual way, though all of them experience a stimulus by the flow of information through our five senses: sight, hearing, smell, touch, and taste (Philip Kotler, John Bowen, and James Makens, 2003).<sup>48</sup>

One form of perceptual expectancy particularly common in tourism behavior is stereotyping. A stereotype is a simplified image of something based on fragmentary, often very limited information. Travel may be motivated by a desire to encounter stereotypes to experience the 'real' Spain, for instance, conceived as a place for encountering heel-clicking flamenco dancers and slim-hipped bullfighters or, for other travelers, a desire to get behind such stereotypes to a more 'authentic' reality.

Tourism providers need to identify and define the stereotypes that may affect demand for their products and then decide to what degree they need to be reinforced, be changed and added to (A.V. Seaton and M.M. Bennett, 1996).<sup>49</sup>

As a new generation of travelers is beginning to emerge, in the sense that the traveler has ceased to be a tourist and has become a searcher, the motivations include the discovering of oneself and psychological mobility. The challenge involved in traveling is based on the exploring instinct labeled the 'Ulysses factor' in reference to the hero of Homer's *Odyssey*, with the traveler willing to know different cultures, the psychological aura, fauna and flora of an area and a country (Luiz Moutunho, 2000).<sup>50</sup>

As the consequence of the rise of technology, certain developed nations have already entered the era in which one of their greatest competitive advantages is the information or knowledge they possess rather than their ownership of natural resources or their access to cheap labor (Charles R. Goeldner, J.R. Brent Richie, 2003).<sup>51</sup> If the world'

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<sup>48</sup> Philip Kotler, John Bowen, and James Makens, *Marketing for Hospitality and Tourism*, pp. 21

<sup>49</sup> A.V. Seaton and M.M. Bennett, *The Marketing of Tourism Products*, pp. 79

<sup>50</sup> Luiz Moutunho, *Strategic management in tourism*, pp. 49-50

<sup>51</sup> Charles R. Goeldner, J.R. Brent Richie, *Tourism: principles, practices, philosophies.*, pp. 566

leading economies are any indication of trends in this regard, travelers from knowledge-based economies can be expected to be more experienced, more discerning, and more demanding.

In particular, it can be expected that travelers will be seeking more individualized experiences, often characterized as special-interest travel. Such travelers are more interested in enriching their lives with experience rather than hand-off entertainment. They seek interactive, highly involved, quality travel experiences, focusing on in-depth coverage of the special interest topic or destination at hand.

When choosing a destination, the traveler also assesses the level of different benefits in each alternative. The intention to buy one destination depends on the outcome of this assessment. So, one may increase the importance of one or some specific benefits to influence a traveler's decision. The perceptions of benefits will shape the overall attractiveness of a destination (Luiz Moutunho, 2000).<sup>52</sup> The benefits provided by travel and tourism products are essentially intangible like most services, and need to be communicated in ways that influence consumers' perceptions (Victor T.C. Middleton, 2001).<sup>53</sup>

#### **4) Advantages of Branding a Tourism Destination**

A tourism destination is defined as a particular geographic region within which the visitor enjoys various types of travel experiences (Charles R. Goeldner, J.R. Brent Richie, 2003).<sup>54</sup> Michal M. Coltman<sup>55</sup> described a tourist destination as an area with different natural attributes, features, or attractions that appeal to non-local visitors – that is, tourists or excursionists. These attributes, features, or attractions can vary as much as types of tourists vary.

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<sup>52</sup> Luiz Moutunho, Strategic management in tourism, pp. 49-50

<sup>53</sup> Victor T.C. Middleton, Marketing in travel and tourism, pp. 131-134

<sup>54</sup> Charles R. Goeldner, J.R. Brent Richie, Tourism: principles, practices, philosophies, pp. 415

<sup>55</sup> Michal M. Coltman, Tourism marketing, pp. 4-5

With respect to the concept of destination branding, there is real confusion over what constitutes a brand within the travel and tourism industry, resulting in enormous frustration and an unwillingness to become involved (Nigel J. Morgan, Annette Pritchard and Rachel Piggott, 2003).<sup>56</sup> It is difficult to brand a destination as it is not a single product but a composite, consisting of a bundle of different components, including accommodation and catering establishments, tourist attractions, entertainment and cultural venues, and the natural environment.

Although there is the general agreement that branding does apply to tourism destinations, there is less certainty about how the concept translates into practical marketing activity and there are few empirical studies which investigate the realities of branding destinations.

Due to this lack of overall product control which the majority of destination marketers experience, there is a tendency to concentrate on the promotional element of the marketing mix. As such, place branding activities are more accurately described as consistent, focused communications strategies (Nigel Morgan and Annette Pritchard, 1998).<sup>57</sup>

And all destinations face peculiar branding challenges since they have many stakeholders, little management control and often under-developed identities. Thus, in addition to the traditional marketing mix, destination managers not only have to contend with the amorphous nature of the product itself, but also with a variety of political pressures of destination marketing.

Thus they have to reconcile local and regional interests and promote an identity acceptable to a range of public and private sector constituencies (Nigel Morgan and Annette Pritchard, 2003).<sup>58</sup>

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<sup>56</sup> Nigel J. Morgan, Annette Pritchard and Rachel Piggott, "Destination branding and the role of the stakeholders: The case of New Zealand", *Journal of Vacation Marketing* Vol. 9 No.3 2003, Henry Stewart Publications, pp. 285-299

<sup>57</sup> Nigel Morgan and Annette Pritchard, *Tourism promotion and power*, pp. 147

<sup>58</sup> Nigel J. Morgan, Annette Pritchard and Rachel Piggott, *Destination branding and the role of the stakeholders*, pp. 285-299

Successful branding gave unique identity to what might otherwise have been a generic product. The brand identity produces a consistent image in the consumer's minds that facilitated recognition and quality assurance. Branding had the effect of bestowing added values upon a product that could transcend its basic physical attributes. The added values perceived in a branded good could be sold at a premium price compared to unbranded substitutes. Brand names became financial assets that could be used as a basis for product diversification (A.V. Seaton and M.M. Bennett, 1996).<sup>59</sup>

Branding bridges the gap between the provider and receiver. It is about trust and dialogue. Building the right emotion is the most important investment in a brand. It is the promise to consumers, giving them permission to enjoy the world of the brand (Marc Gobe, 2001).<sup>60</sup>

In the past branding was often seen mainly as a matter of promotion – creating the right image through advertising or publicity, but there is now a recognition that successful branding involves the integrated deployment of the full marketing mix – product design, pricing policies and distribution as well as promotion – to create a differentiated product rather than a candy-floss dressing sustained by publicity (A.V. Seaton and M.M. Bennett, 1996).<sup>61</sup>

Branding is a critical element of the organization's marketing plan since it helps segment markets. By using multiple brands, different market segments can be attracted. The Hilton Hotels group uses the Waldorf-Astoria brand name to attract the elite and politically influential, while the Hilton brand name is used to attract business and frequent lodgers (Luiz Moutunho, 2000).<sup>62</sup>

Victor T.C. Middleton<sup>63</sup> identifies the benefits of branding as the following:

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<sup>59</sup> A.V. Seaton and M.M. Bennett, *The Marketing of Tourism Products: Concepts, Issues and Cases*, pp. 126

<sup>60</sup> Marc Gobe, *Emotional Branding*, pp. i - x x viii

<sup>61</sup> A.V. Seaton and M.M., *The Marketing of Tourism Products*, pp. 129

<sup>62</sup> Luiz Moutunho, *Strategic management in tourism*, pp. 145

<sup>63</sup> Victor T.C. Middleton, *Marketing in travel and tourism*, pp. 131-134

- Branding helps reduce vulnerability to the unforeseen external events that so beset the tourism industry. Recovery time after a crisis may be shorter, while resilience to price wars or occasional hiccups may be improved.
- Branding reduces risk for the consumer at the point of purchase by signaling the expected quality and performance of an intangible product.
- Branding facilitates accurate marketing segmentation by attracting some and repelling other consumer segments.
- Branding provides the focus for the integration of stakeholder effort, especially for the employees of an organization or the individual tourism providers of a destination brand.
- Branding is a strategic weapon for long-range planning in tourism, employed by British Airways, for example, in repositioning itself as a global airline.
- Clearly recognized branding is an essential attribute for effective use by businesses of communication and distribution on the Internet. The linking of brands and banner advertising to relevant portals and sites depends on consumer awareness of brands for its effectiveness.

Other specific benefits gained from successful branding of tourism may be (Luiz Moutunho, 2000)<sup>64</sup>:

- As firms in the hospitality industry jockey for global market share, it is critical to carry over the positive images of established names from country to country.
- Repeat business represents an important source of the tourism industry income, and repeat business depends on satisfied customers and a recognizable brand name.
- The rapid rate of new brand introduction complicates the tasks of travel agents and highlights the importance of obtaining customer brand recognition.
- The choice of a brand has implications for the organization's marketing mix consisting of product, promotional, pricing and distribution strategies.
- Customer loyalty in tourism is difficult to establish and hence branding is very important.

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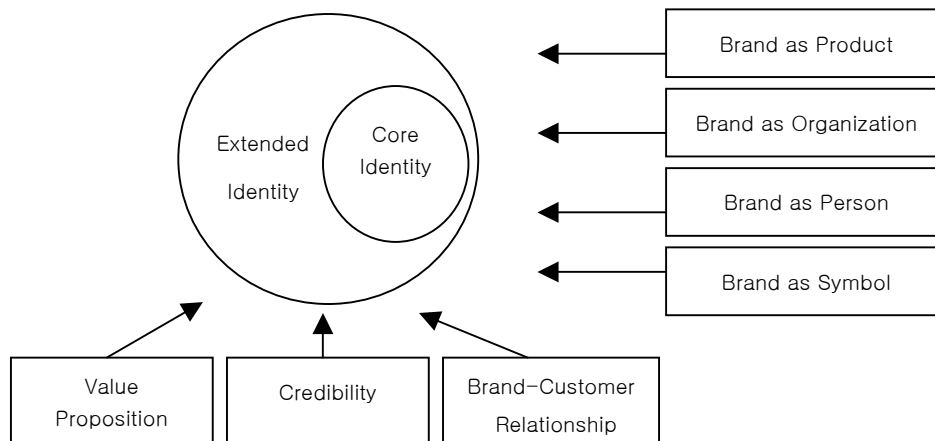
<sup>64</sup> Luiz Moutunho, Strategic management in tourism, pp. 144-145

### 3. Brand Building Models

#### 1) Brand Identity Planning Model

David Aaker<sup>65</sup> defines brand equity as a set of five categories of brand assets linked to a brand's name, and symbol that adds to or subtract from the value provided by a product or a service to an organization and/or to that organization's customers. These categories of brand assets are brand awareness, perceived quality, brand associations, and brand loyalty. These assets provide value to both the customers and the organization in the long-term.

Figure 4 depicts his idea of brand identity and its related constructs. There are twelve categories of brand identity elements organized around four perspectives – the brand as product (product scope, product attributes, quality/value, use experience, users, country of origin), organization (organizational attributes, local versus global), person (brand personality, customer/brand relationships), and symbol (visual imagery/ metaphors and brand heritage). Although each category has relevance for some brands, virtually no brand has associations in all twelve categories.



[Figure 4: Brand Identity Planning Model]

The value proposition includes functional benefits, emotional and self-expressive

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<sup>65</sup> David A. Aaker and Erich Joachimsthaler, Brand Leadership, pp. 17

benefits. An emotional benefit relates to the ability of the brand to make the customer feel something during use experience. Emotional benefits add richness and depth to owning and using the brand. A self-expressive benefit exists when the brand provides a vehicle by which a person can proclaim a particular self-image (David A. Aaker, 2000).<sup>66</sup> A brand plays an endorser role to provide credibility for the subbrand rather than a value proposition (David A. Aaker, 2000).<sup>67</sup>

Finally, the brand identity system includes a relationship construct with its customer as a personal relationship and needs to resonate with customers. Thus a brand could be a friend (Saturn), a mentor (Microsoft), an advisor (Morgan Stanley), a mother (Betty Crocker), or a lively buddy (Bud Light) (David A. Aaker, 2000).<sup>68</sup>

David A. Aaker's model extendedly depicts the attributes of the brand identity with diverse and relevant elements, giving excellent guidelines to understand and build the brand identity. Its twelve categories of brand identity can be classified into customer, organization, and product.

The Brand as Product and Value Proposition has relationships with the product. The Credibility and Brand-customer Relationship are connected to the customer, and Brand as Organization relates to organization, and Brand as Symbol and Brand as Person are associated with brand identity.

## **2) Brand Identity Prism Model**

The brand identity prism introduced by Jean-noel Kapferer<sup>69</sup> is organized around six key aspects: brand physique, personality, culture, relationship, reflection and self-image. The brand identity prism demonstrates that these facets are all interrelated and form a

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<sup>66</sup> Ibid., pp. 43-50

<sup>67</sup> David A. Aaker, Building Strong Brands, pp. 103

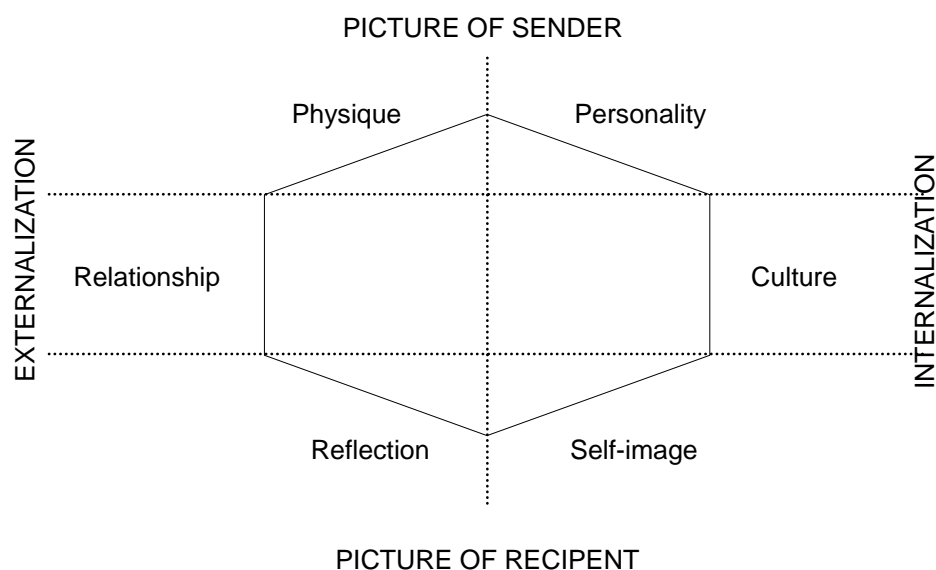
<sup>68</sup> David A. Aaker and Erich Joachimsthaler, Brand Leadership, pp. 43-50

<sup>69</sup> Jean-noel Kapferer, The New Strategic Brand Management, pp. 106-112

well-structured entity.

A brand's physique is made of a combination of either salient objective features or emerging ones. Physique is both the brand's backbone and its tangible added value. Many brands have problems with their physical facet because their functional added value is weak. Even an image-based brand must deliver material benefits. A brand has a personality. By communicating, it gradually builds up character. The way in which it speaks of its products or services shows what kind of person it would be if it were human.

A brand has its own culture, from which every product derives. The product is not only a concrete representation of this culture, but also a means of communication. Here culture means the set of values feeding the brand's inspiration, the source of the brand's aspirational power. Brand culture plays an essential role in differentiating brands and indicates the ethos whose values are embodied in the products and services of the brand.



[Figure 5: Brand Identity Prism Model]

A brand is a relationship. Brands are often at the crux of transactions and exchanges between people. This is particularly true of brands in the service sector and also of retailers. A brand is a customer reflection that the customer wishes to be seen as a result



of using the brand. Because its communication and its most striking products build up over time, a brand always tends to build a reflection or an image of the customer.

Consumers use brands to build their own identity. All brands need to control their customer reflection. If reflection is the target's outward mirror, self-image is the target's own internal mirror. Through the attitude towards certain brands, a certain type of inner relationship with customers is developed.

The brand identity prism includes a vertical division. The facets to the left – physique, relationship and reflection – are the social facets, which give the brand its outward expression. The facets to the right – personality, culture and self-image – are those incorporated within the brand itself, within its spirit.

Both physique and personality of a brand help define the sender and build an image of the sender of the brand communication. Reflection and self-image both help define the recipient. The remaining two facets, relationship and culture, bridge the gap between sender and recipient. Managing brands strategically over long-term would require the awareness that the brand would slowly gain its independence and a meaning of its own.

The prism model depicts the six key aspects of the brand identity which is distinguished by the externalized and internalized facets, and plays the role as the sender and recipient of the brand communication. The six aspects of the brand identity also can be classified into customer, organization, and product. Relationship, Reflection, and Self-image are connected to the customer, Culture relates to organization, and Physique and Personality physique are connected to product.

### **3) Customer-Based Brand Equity Model**

The CBBE model provided by Kevin Lane Keller<sup>70</sup> approaches brand equity from the perspective of the consumer. Understanding the needs and wants of consumers and devising products and programs to satisfy them are at the heart of successful marketing. The basic premise of the CBBE model is that the power of a brand lies in what customers have learned, felt, seen, and heard about the brand as a result of their

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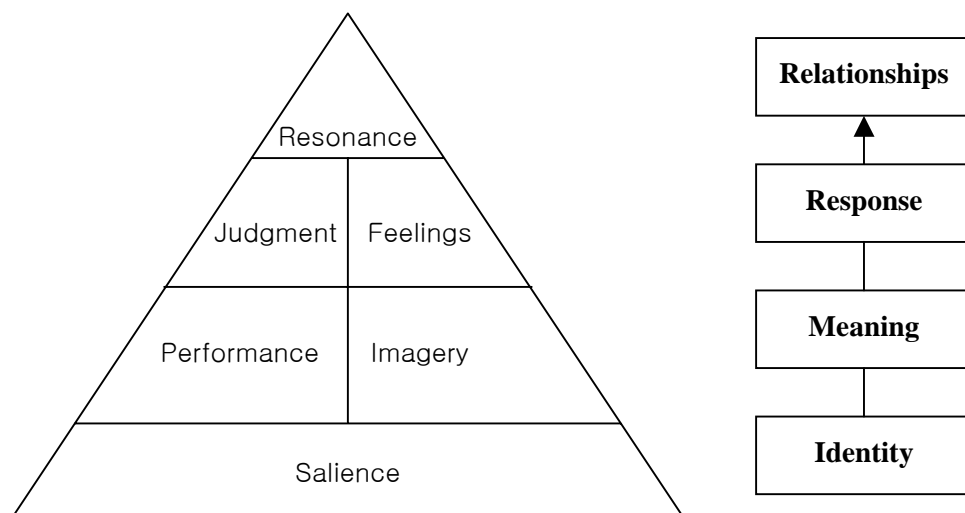
<sup>70</sup> Kevin Lane Keller, Strategic Brand Management, pp. 59-95

experience over time.

According to Kevin Lane Keller, building a strong brand can be thought of in terms of a sequence of steps, in which each step is contingent on successfully achieving the previous step. The steps are as follows:

1. Ensure identification of the brand with customers and an association of the brand in customers' minds with a specific product class or customer need (brand identity).
2. Firmly establish the totality of brand meaning in the minds of customers by strategically linking a host of tangible and intangible brand associations with certain properties (brand meaning).
3. Elicit the proper customer responses to this brand identification and brand meaning (brand response).
4. Convert brand response to create an intense, active loyalty relationship between customers and brand (brand relationship).

Creating significant brand equity involves reaching the pinnacle of the CBBE brand pyramid and will only occur if the right building blocks are put into place. This brand building process is illustrated in Figure 6.



[Figure 6: Customer-Based Brand Equity Model]

Brand salience relates to aspects of the awareness of the brand, which refers to customers' ability to recall and recognize the brand, as reflected by their ability to identify the brand under different conditions. In particular, building brand awareness involves helping customers to understand the product or service category in which the brand competes.

Brand performance relates to the ways in which the product or service attempts to meet customers' more functional needs. Designing and delivering a product that fully satisfies consumer needs and wants is a prerequisite for successful marketing, regardless of whether the product is a tangible good, service, organization, or person.

Brand imagery deals with the extrinsic properties of the product or service, including the ways in which the brand attempts to meet customers' psychological or social needs. Brand imagery is how people think about a brand abstractly, rather than what they think the brand actually does.

Brand judgments focus on customers' personal opinion and evaluations with regard to the brand. Brand judgments involve how customers put together all the different performance and imagery associations of the brand to form different kinds of opinions.

Brand feelings are customers' emotional responses and reactions with respect to the brand. Brand feelings also relate to the social currency evoked by the brand. The emotions evoked by a brand can become so strongly associated that they are accessible during product consumption or use.

The final step of the model focused on the ultimate relationship and level of identification that the customer has with the brand. Brand resonance refers to the nature of this relationship and the extent to which customers feel that they are "in sync" with the brand. Resonance is characterized in terms of intensity, or the depth of the psychological bond that customers have with the brand, as well as the level of activity engendered by this loyalty.

From the perspective of the consumer, the CBBE model attempts to understand and satisfy customer's functional and psychological needs with designing products and programs. It mostly connects to customer but also to product. The importance of the CBBE model is to provide the road map for brand building. It also provides a yardstick

by which brands can assess their progress in their brand-building efforts as well as a guide for marketing research initiatives.

#### **4) Leslie De Chernatony's Model**

##### **Brand Vision**

Leslie De Chernatony's model<sup>71</sup> starts with developing a brand vision and shows the strategic process for building and sustaining brands like Figure 7. A powerful brand vision indicates the long-term, stretching intent for the brand which must excite staff, encourage their commitment and enable them to interpret how they can contribute to success.

##### **Organizational Culture**

An appropriate organizational culture can provide a brand with a competitive advantage. As the functional characteristics of competing brands continue to become similar, organizational culture will become a more important brand discriminator, enabling points of welcome difference to become apparent through staff-customer contact.

##### **Setting brand Objectives**

To transform the brand vision into qualified objectives, it may be helpful to set a long-term brand objective and then break down into a series of shorter-term objectives. A sense of direction for the brand should emerge from the brand vision. For example, British Airways set themselves the long-term brand objective of being the undisputed leader in world travel. They had a series of short-term objectives, including delighting customers and developing a global network plus a global outlook.

##### **Auditing the Forces enhancing/impeding the brand**

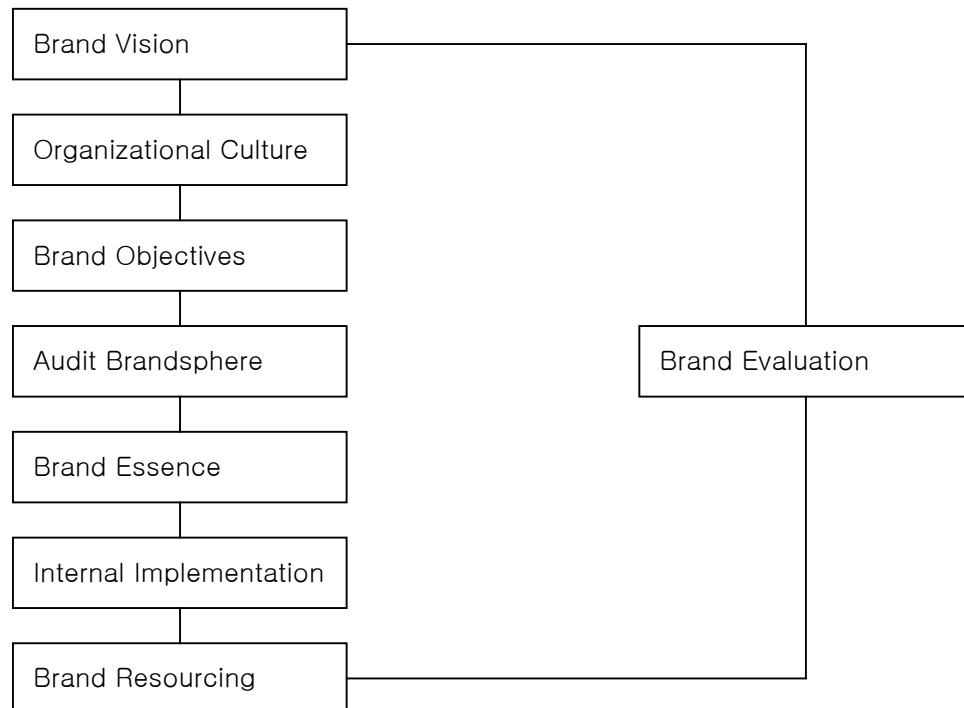
By auditing each of the forces separately, more powerful strategies can be devised which capitalize on the positive forces and circumvent the retarding forces. Five key forces that can enhance or impede a brand are a corporation's internal communication, the brand's distributors, customers' decision-making processes, competitors, and the macro-environment.

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<sup>71</sup> Leslie De Chernatony, "A Model for Strategically Building Brands", Brand Management Vol. 9, No. 1 Sept. 2001, pp. 32-44

## Brand Essence

Creative insights to conceive the core of the brand, ideally summarized in a brief statement about a promise, are required. One way of deriving the nature of the brand promise is to use the brand pyramid, which is composed of summarizing the nature of the brand promise; attributes, benefits, emotional rewards, values and personality traits.



[Figure 7: Leslie De Chernatony's Model]

## Internal Implementation

To implement the brand essence a suitable value delivery system is needed to support both the functional and the emotional aspects of the brand. By focusing first on the functional aspects of the brand, value chain analysis enables a production flow process to be instigated, and for services brands, a services blueprint captures the operational flow process.

The emotional values of the brand can be supported by encouraging empowerment. To decide upon the level of empowerment, consideration must be given to the brand's values, the organization's culture, the business strategy and the types of staff.

Eventually, as thinking becomes more refined in the flow model of Figure 7, a genuine relationship of trust and respect should emerge, bonding customers to the brand.

### **Brand Resourcing**

Brand resourcing has eight components – distinctive name, sign of ownership, functional capabilities, service components, risk reducer, legal protection, shorthand notation, and symbol feature – to characterize the brand essence.

### **Brand Evaluation**

Brands are complex multidimensional entities, and thus to use just one measure, such as sales, gives a superficial evaluation. Instead, brand metrics are needed that monitor the suitability of the internal supporting systems along with the external favorability of the brand's essence and the satisfaction generated by the eight components of the brand.

Leslie De Chernatony's model provides the process for building and sustaining brands step by step. Its model approaches brand building with brand vision and brand objectives, auditing the forces influencing the brand. And it extracts the brand essence, preparing the implementation of programs and evaluation of the brand system.

Among the components of its branding process, Brand Vision, Organizational Culture, and Setting Brand Objectives relate to organization. And Brand Essence, Brand Resourcing, and Brand Evaluation attribute to brand identity. Last, Auditing the Forces and Internal Implementation are connected to environment and product, respectively.

## **5) Brand Concept Management (BCM) Model**

C.W. Park, Bernie Jaworski and Debbie Macinnis<sup>72</sup> presented the Brand Concept Management (BCM) Model consisting of a sequential process of selecting, introducing, elaborating and fortifying a brand concept which guides positioning strategies, and hence the brand image at each of these stages.

Maintaining this concept-image linkage depends on whether the brand concept is

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<sup>72</sup> C.W. Park, Bernie Jaworski, and Debbie Macinnis, "Strategic Brand Concept-Image Management", Journal of Marketing Vol. 50, 1986, pp. 135-145

functional, symbolic and experiential, and should significantly enhance the brand's market performance. An important factor influencing the selection of a brand concept is consumer needs.

- A brand with a *functional concept* is defined as one designed to solve externally generated consumption needs.
- A brand with a *symbolic concept* is one designed to associate the individual with a desired group, role or self-image.
- A brand with an *experiential concept* is designed to fulfill internally generated needs for stimulation or variety.

Once a broad needs-based concept has been selected, it can be used to guide the positioning decisions. The concept remains the same over the life of the brand, even though the brand's specific position may change with market conditions. Through the three management stages of introduction, elaboration and fortification, it specifies positioning strategies that enable consumers to understand a brand image (introduction), perceive its steadily increasing value (elaboration), and generalize it to other products produced by the firm (fortification).

The introductory stage of BCM can be defined as a set of activities designed to establish a brand image/position in the marketplace during the period of market entry. During the elaboration stage, positioning strategies focus on enhancing the value of the brand's image so that its perceived superiority relative to the competitors can be established or sustained. Enhancing the brand's perceived value is essential as the competitive environment becomes more complex.

In the final stage, the fortification stage, BCM is aimed to link an elaborated brand image to the image of other products produced by the firm in different product classes. Multiple products, all with similar images, reinforce one another and serve to strengthen the image of each brand including the elaborated brand.

A brand concept can be viewed as a long-term investment developed and nurtured to achieve long-run competitive advantage. It has been proposed that adopting a BCM framework enhances the long-term viability of a brand in the market, but this does not mean that every properly managed brand can or will have an indefinite life. Even a brand whose image has been managed successfully can decline if the brand concept

ceases to be valued by target customers.

The BCM model might be a very useful tool to manage brand positioning in the development stages of the brand.



### III. A Brand Building Model for Korean Tourism

#### 1. Brand Building Forces

On the basis of the above brand building models and characteristics of tourism product, the following six forces influencing on building the tourism brand can be extracted:

- Environment
- Organization
- Tourism Destination
- Customer
- People
- Brand Identity

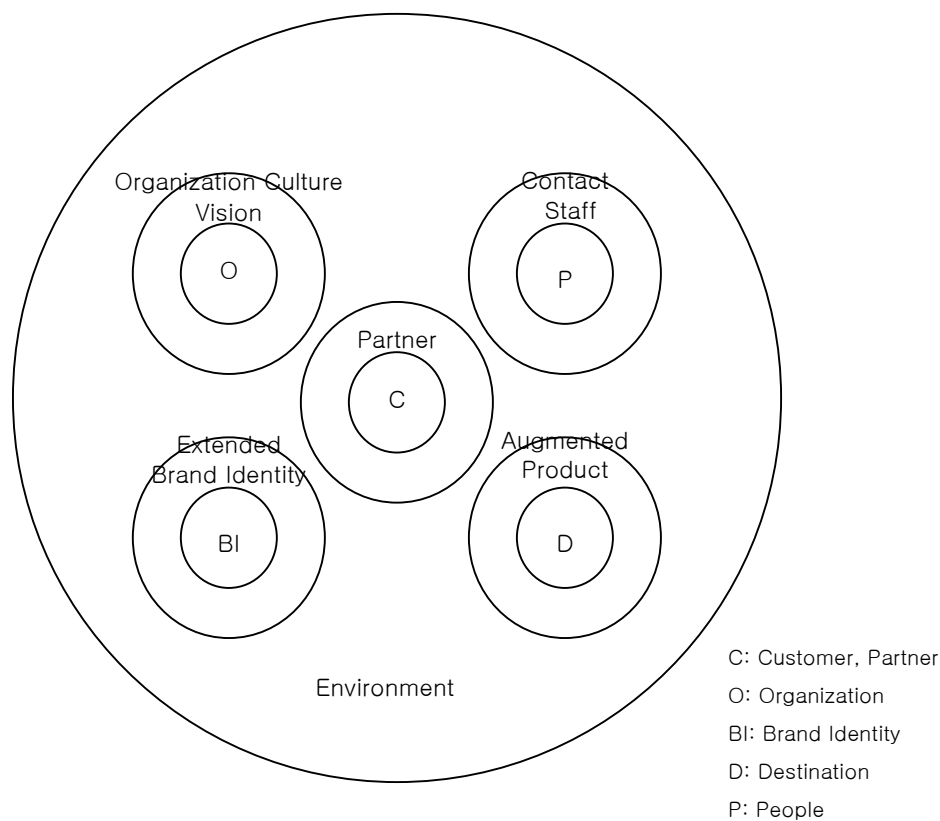
These five forces come from four brand-building models and the people factor directly relates to the characteristic of tourism product. To categorize the major factors of each brand identity model by five forces, it follows:

Forces/Model	Aaker's Model	Prism Model (Six aspects)	CBBE Model	Chernatony's Model
Environment	Competitor analysis			Auditing the forces
Organization	Self analysis Brand as Organization	Culture		Brand vision Organization culture Brand objectives
Tourism Product	Brand as product Value proposition	Physique	Designing products/ programs	Internal implementation
Customer	Customer analysis Credibility Brand-customer	Relationship Refection Self-image	Customer needs	
Brand Identity	Self analysis Brand as person Brand as symbol	Personality		Brand essence Brand resourcing Brand evaluation

The BCM model can also be explained within three forces: customer, product, and brand identity. It will be extremely practical to guide the brand positioning strategy at each stages of the brand life cycle. A brand concept developed from external and internal environmental considerations and managed over several concept management

stages enables the organization to devise a strategic plan for developing, maintaining, and controlling the brand image (C.W. Park, Bernie Jaworski, and Debbie Macinnis, 1986).<sup>73</sup>

With these five forces and the people factor, a model for building, positioning, and implementing the Korean tourism brand can be constructed. The customer component placed at center will overarch the entire model. To get a clear understanding of their interrelationship, each of the six forces is depicted in Figure 8.



[Figure 8; Brand Building Forces]

## 1) Environment

Successful organizations take an outside-inside view of their business. They recognize that the marketing environment is constantly spinning new opportunities and threats and

<sup>73</sup> C.W. Park, Bernie Jaworski, and Debbie Macinnis, Strategic Brand Concept-Image Management, pp. 139

understand the importance of continuously monitoring and adapting to that environment.

Successful organizations recognize and respond profitably to unmet needs and trends. Companies and their suppliers, marketing intermediaries, customers, competitors, and publics all operate in a macro environment of forces and trends that shape opportunities and pose threats (Philip Kotler, 2000).<sup>74</sup>

Under that environment, it is important to analyze current and potential competitors to make sure that the strategy will differentiate the brand and that communication programs will break away from the clutter in a meaningful way (David A. Aaker, 2000).<sup>75</sup>

## **2) Organization**

The ability of employees to harmonize their efforts and integrate their separate skills depends not only on their interpersonal skills but also the organizational context. This organizational context is determined by the culture of the organization which relates to an organization's values, traditions, and social norms (Robert M. Grant. 2003).<sup>76</sup>

Organizational values such as providing opportunities for employees' development and self-realization, pursuing unmatched product quality, and working for the improvement of the natural environment may constrain the pursuit of profitability, but they also play a vital role in building strategic intent and forming consensus and commitment within the organization. And they are integral to their sense of who they are, what they represent, what they want to achieve, and how they intend to achieve it (Robert M. Grant. 2003).<sup>77</sup>

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<sup>74</sup> Philip Kotler, "Marketing Management", 10th edition, Prentice-Hall, Inc. (2000), pp. 136-138

<sup>75</sup> David A. Aaker and Erich Joachimsthaler, Brand Leadership, pp. 43-50

<sup>76</sup> Robert M. Grant, "Contemporary Strategy Analysis", Blackwell Publishing, 2003, 4ed., pp. 144

<sup>77</sup> Ibid., pp. 59-60

### **3) Customer**

The types of customers can vary widely. The potential tourist is just one of the customers the destination marketing body seeks to satisfy. A National Tourist Office (NTO) counts many intermediaries in its selected markets, such as tour operators, retailers and the media. Additionally it must satisfy stakeholders in its destination, namely (Francois Vellas and Lionel Becherel, 1999)<sup>78</sup>:

- The providers of tourism product and services, who through financial and in-kind contributions, are its direct partners
- Other providers, who have a right to the NTO's services by dint of being taxpayers
- Its primary funding agency or government
- Its destination's residents in so far as tourism impacts on their way of life and environment

In a broader sense, customers include partners – other tourism related businesses like airlines, travel agencies, hotels, resorts, and so forth – with whom NTOs should corporate with and get support from to practice tourism activities. Partnership suggests sharing of resources to achieve common objectives for mutually beneficial results. This implies shared risk, effective communication to make it work, shared authority, responsibility and a long-term commitment.<sup>79</sup> Since the customer's needs and wants will have a considerable effect on building a tourism brand, it is essential to understand their diverse trends and motivations.

### **4) Tourism Destination**

According to Charles R. Goeldner & J.R. Brent Richie, a tourism destination is defined as a particular geographic region – with different natural attributes, features, or attractions that appeal to tourists – within which the visitor enjoys various types of

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<sup>78</sup> Francois Vellas and Lionel Becherel (1999), "The International Marketing of Travel and Tourism", Macmillan Press Ltd., pp. 185

<sup>79</sup> <http://www.canadatourism.com/ctx/app/en/ca/partnershipprogram.do>, viewed on May, 2005

travel experiences. The spectrum of definitions is extremely broad. At one end are compact product complexes such as theme parks, country club hotels and holiday villages. At the other end of the spectrum whole continents like Southern Africa, the Caribbean can be considered (Francois Vellas and Lionel Becherel, 1999).<sup>80</sup> Here tourism destination is restricted to Korea, the country in between both spectrums.

Based on activity as a destination, the tourism product that Victor T.C. Middleton defined is a bundle or package of tangible and intangible components. It includes five main components, such as attractions, facilities, services, images, accessibility of the destination, etc., which described in the preceding part.

Tourism products can be categorized by diverse criteria. For example, they may be classified into factors related to history, cultural attractiveness, tourism infrastructure, shopping, food, national parks, travel safety, accessibility, and so on. For more specific analysis, there needs to be classification of tourism products by criteria which can give assistance to find competitive advantages.

“Tourism product extends to the augmented product which includes accessibility, atmosphere, customer’s interaction with the service organization, customer participation, and customers’ interaction with each other” (Philip Kotler, John Bowen, and James Makens, 2003).<sup>81</sup>

## **5) People**

As a composite of activities, services, and industries that deliver a travel experience (Charles R. Goeldner, J.R. Brent Richie. 2003)<sup>82</sup>, tourism product involves extensive interaction with a diverse number of people from travel agencies, transportation and accommodation companies, restaurants and local residents. People in this model (Figure 8) mainly refer to front-line members with visitor contact and non-contact employees who provide support. The people component here will not include visitors that belong to

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<sup>80</sup> Francois Vellas and Lionel Becherel, *The International Marketing of Travel and Tourism*, pp. 183

<sup>81</sup> Philip Kotler, John Bowen, and James Makens, *Marketing for Hospitality and Tourism*, pp. 302-306

<sup>82</sup> Charles R. Goeldner, J.R. Brent Richie, *Tourism: principles, practices, philosophies*, pp. 6

the customer factor.

According to Victor T.C. Middleton<sup>83</sup>, tourism is typically a high contact service (the people component), an extended and complex service (the process component), and a service that can only be evaluated by the consumer as they experience the delivery (the physical evidence component).

The role of customer service within any organization has assumed major importance. Consumers increasingly expect a better service from organizations they interact with and as competition is inexorably increasing, it is service which can make the difference between one organization and the next. Nowhere is this more important than in service industries. Customer service is therefore a competitive weapon which can become a competitive advantage for an organization in an increasingly competitive world (A.V. Seaton and M.M. Bennett, 1996).<sup>84</sup>

## **6) Brand Identity**

The brand identity structure includes a core identity, an extended identity, and a brand essence. All dimensions of the core identity reflect the strategy and values of the organization, and at least one association should differentiate the brand and resonate with customers. Ultimately, a brand successful brand strategy needs to capture the soul of the brand which resides in the organization (David A. Aaker, 2000).<sup>85</sup>

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<sup>83</sup> Victor T.C. Middleton, Marketing in travel and tourism, pp. 94

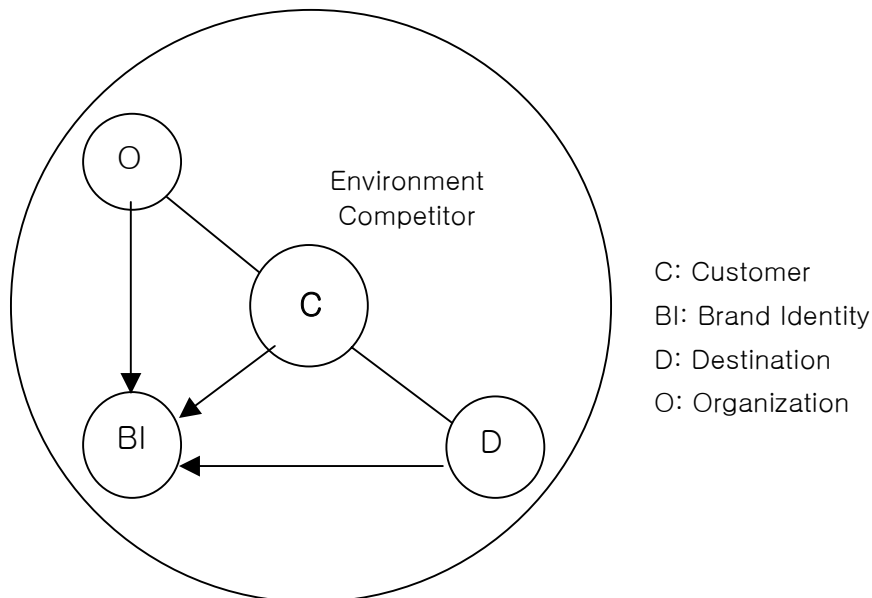
<sup>84</sup> A.V. Seaton and M.M. Bennett, The Marketing of Tourism Products, pp. 448

<sup>85</sup> David A. Aaker and Erich Joachimsthaler, Brand Leadership, pp. 43

## 2. Developing Brand Identity

### 1) Brand Building Process

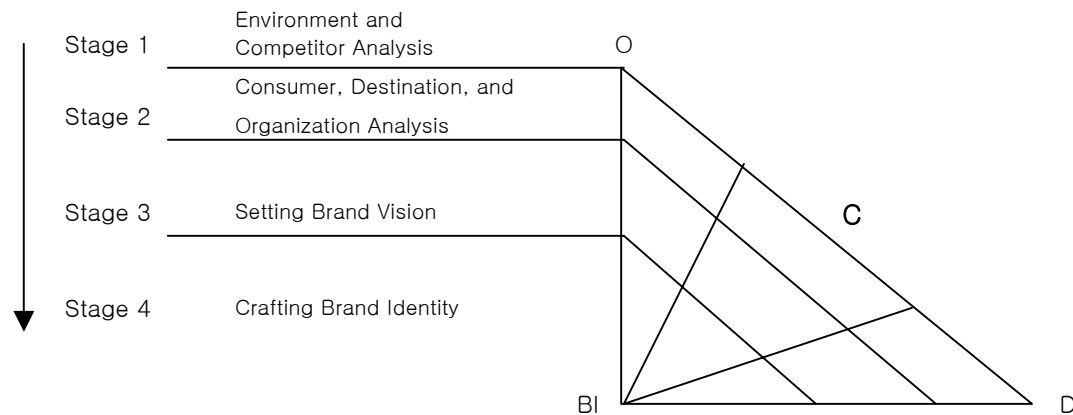
Tourism brand building can be explained and developed by the interactive relationship between organization, customer, and destination under a given environment. Then the brand identity should be built to reflect the vision and values of the organization, the advantages of the destination (which differentiate it from its competitors), and the customer needs. This relationship is depicted in Figure 9.



[Figure 9: Brand Building Relationship]

The organization should first identify the environment and its competitors. Then it should evaluate the consumer, destination and organization. Next, it sets the brand vision and crafts the brand identity. The brand building process is described in Figure 10.

[Figure 10: Brand Building Process]



### Environment and Competitor analysis

First, the organization should identify the major external influences for building brand identity. SWOT is seen as a useful framework which encourages a great deal of discussion as to the future impact of the factors identified (Dennis Adcock, 2000).<sup>86</sup> The business environment consists of all the external influences that affect an organization's decisions and performance.

The prerequisite for effective environmental analysis is to distinguish the vital from the merely important. An understanding of competition within the industry is required for identifying the basis of and opportunities for competitive advantage (Robert M. Grant, 2003).<sup>87</sup>

Although several brand owners benchmark themselves against competition, they often appear to misjudge their key competitors. So it is important to undertake interviews with current and potential consumers to identify those brands that are considered similar. Brand strategists need to have given some thought to anticipating likely competitor response (Leslie de Chernatony & Malcolm McDonald, 2005).<sup>88</sup> One also needs to look at the brand image/position and strengths and vulnerabilities of the major competitors

<sup>86</sup> Dennis Adcock, "Marketing Strategies for Competitive Advantage", Jon Wiley & Sons, Ltd (2000), pp. 55

<sup>87</sup> Robert M. Grant, Contemporary Strategy Analysis, pp. 65-66

<sup>88</sup> Leslie de Chernatony & Malcolm McDonald, Creating Powerful Brands, pp. 59-60



for assessing not only the current reality, but also the future trajectory (David A. Aaker, 1996).<sup>89</sup>

### **Consumer Analysis**

A customer analysis involves an analysis of customer trends, motivations, segmentation structure, and unmet needs (David A. Aaker, 1996).<sup>90</sup> Before a brand can be either understood or managed, it is important to have a clear idea of who the target consumer is. Sometimes different segments of consumers interpret the same element of experience in completely different ways, drawing very different conclusions about the brand (Dawn Iacobucci & Bobby J. Calder, 2003).<sup>91</sup>

The organization's brand is defined not so much by its producers as by its customers. For the organization to be successful over time, its focus must switch to maximizing customer lifetime value – that is, the net profit an organization accrues from transactions with a given customer during the time that the customer has a relationship with the organization (Roland T. Rust, Valarie A. Zeithaml, and Katherine N. Lemon, 2004).<sup>92</sup>

It is important to identify the consumer target because different consumers may have different brand knowledge structures and thus different perceptions and preferences for the brand. Without this understanding it may be difficult to be able to state which brand associations should be strongly held, favorable, and unique (Kevin Lane Keller, 2003).<sup>93</sup>

Identifying opportunities for competitive advantage requires an understanding of competition within the industry. It also requires for the organization to understand customers, their needs and motivations, and the means by which these needs are

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<sup>89</sup> David A. Aaker, *Building Strong Brands*, pp. 193

<sup>90</sup> *Ibid.*, pp. 191

<sup>91</sup> Dawn Iacobucci & Bobby J. Calder, “Kellogg on Integrated Marketing”, John Wiley & Sons, Inc. (2003), pp. 62

<sup>92</sup> Roland T. Rust, Valarie A. Zeithaml, and Katherine N. Lemon, “Customer-Centered Brand Management”, *Harvard Business Review* (September 2004), pp. 110-118

<sup>93</sup> Kevin Lane Keller, *Strategic Brand Management*, pp. 120-131

satisfied (Robert M. Grant, 2003).<sup>94</sup>

If it is not possible to delight all segments of consumers with the same experience, the organization must decide which segment of consumers is most important to achieving its business objectives and design its brand with them in mind (Dawn Iacobucci & Bobby J. Calder, 2003).<sup>95</sup>

A brand cannot develop deep relationships without a rich and insightful understanding of the customers. To find the customers' sweet spot, that part of their life that represents significant involvement and commitment or expresses their self-concept is important. The key to find the sweet spot is to learn from customers as individuals rather than about customers as groups. And it needs to look at customer's values and beliefs, activities and interests, and possessions (what they are, do, and have) (David A. Aaker, 2000).<sup>96</sup>

### **Destination Analysis**

In terms of destination resources, destination image and destination representation, destination marketers should try to identify the competitive advantage of their destination (A.V. Seaton and M.M. Bennett, 1996).<sup>97</sup> First, it is essential to have a thoroughgoing knowledge of what destination resources are, to whom they are likely to appeal, and what quantity /quality of tourists they already attract or may attract in the future.

Second, tourism planners need to know how people perceive destinations and understand what the factors are that make them do so. And to inventory what has been represented as existing at a destination is also useful. Representation is a term that covers all the ways in which a place has been depicted through the media of human communication, including books of fiction and non-fiction, TV, film, poetry, art, music,

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<sup>94</sup> Robert M. Grant, *Contemporary Strategy Analysis*, pp. 65-66

<sup>95</sup> Dawn Iacobucci & Bobby J. Calder, *Kellogg on Integrated Marketing*, pp. 62

<sup>96</sup> David A. Aaker and Erich Joachimsthaler, *Brand Leadership*, pp. 264-266

<sup>97</sup> A.V. Seaton and M.M. Bennett, *The Marketing of Tourism Products*, pp. 361

etc., and it includes media of both high culture and popular culture.

Brands succeed because customers perceive them as having value over and above that of the equivalent commodity. Successful brands are differentiated because of their added values which go beyond just satisfying a core need, but offer augmented benefits.

Developing a brand through adding extras to enhance consumers' perceptions of more value needs to recognize that any extras need to be greeted by consumers. A brand's added values need to be recognized as being differentiated from competition in such a way that the name is instantly associated with specific added values and having added values which do not just satisfy functional needs but also meet emotional needs (Leslie de Chernatony & Malcolm McDonald, 2005).<sup>98</sup>

### **Organization Analysis**

To differentiate brands and maintain an advantage, there is a necessity to base the brand identity in part on the organization behind the brand because product innovations are quickly copied or attract only small niches. The basic premise is that it takes an organization with a particular set of values, culture, people, programs, and assets/skills to deliver a product or service (David A. Aaker, 1996).<sup>99</sup>

Organizational associations can provide functional benefits and self-expressive benefits. An organization with a reputation for having a quality culture provides value in the form of higher delivered quality and a guarantee against unpleasant usage experiences. Most benefits in a value proposition can provide the basis for a customer relationship. A key way in which organization associations work is by providing credibility to brands being endorsed (David A. Aaker, 1996).<sup>100</sup>

Organizational vision can be seen to be clearly expressed in the brand's core values which are credible, plausible, durable and deliverable. These values are consistently reinforced through the product, the service and in all marketing (Nigel Morgan and

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<sup>98</sup> Leslie de Chernatony & Malcolm McDonald, *Creating Powerful Brands*, pp. 367

<sup>99</sup> David A. Aaker, *Building Strong Brands*, pp. 115

<sup>100</sup> *Ibid.*, pp. 130-134

Annette Pritchard, 2001).<sup>101</sup>

### **Setting Brand Vision**

Brands evolve through a natural life cycle within the marketplace. In order to create and maintain an edge in marketplace, brands must be poised to reinvent themselves constantly. This requires a strong brand vision (Marc Gobe, 2001).<sup>102</sup>

The brand vision is gluing together and harmonizing three types of values – functional values, expressive values and central values – which have been added to the brand. One aspect of the brand’s vision represents a view about how the brand can make the world a better place.

The Apple computer vision of man not being subservient to machines makes it easier to appreciate how software and hardware engineers have jointly developed easy to use functional benefits, enabling consumers to display something about their own creativity (Leslie de Chernatony & Malcolm McDonald, 2005).<sup>103</sup> As branding has been so successful, companies are now replacing corporate visions and missions with brand visions and missions (Paul Temporal, 2002).<sup>104</sup>

### **Crafting Brand Identity**

David A. Aaker<sup>105</sup> expresses that brand identity is a unique set of brand associations that the brand strategist aspires to create and maintain. These associations represent what the brand stands for and imply a promise to customers from the organization members. So brand identity should help establish a relationship between the brand and the customer by generating a value proposition involving functional, emotional or self- expressive benefits.

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<sup>101</sup> Nigel Morgan and Annette Pritchard (2001), “Advertising in Tourism and Leisure”, Butterworth Heinemann, pp. 216

<sup>102</sup> Marc Gobe, Emotional Branding, pp. i - x x x

<sup>103</sup> Leslie de Chernatony & Malcolm McDonald, Creating Powerful Brands, pp. 373-374

<sup>104</sup> Paul Temporal, Advanced Brand Management, pp. 6-7

<sup>105</sup> David A. Aaker, Building Strong Brands, pp. 68 - 70

Kevin Lane Keller<sup>106</sup> suggests to define a set of core brand values to capture the important dimensions of the brand meaning and what the brand represents, as brands evolve and expand across categories. He also proposes to synthesize the core brand values to a core brand promise or brand mantra that reflects the essential “heart and soul” of the brand.

The first step for identifying core brand values is to create a detailed mental map of the brand. A mental map accurately portrays in detail all salient brand associations and responses for a particular target market. Mental maps must reflect the reality of how the brand is actually perceived by consumers in terms of their beliefs, attitudes, opinions, feelings, images, and experiences. Next, brand associations are grouped into categories according to how they are related, often with two to four associations per category.

David A. Aaker<sup>107</sup> points out the following common mistakes to avoid when developing brand identity system:

- Avoid a limited brand perspective
- Link to compelling functional benefit whenever possible
- Ignore constructs that are not helpful
- Generate deep consumer insight
- Understand competitors
- Allow multiple brand identities
- Make the brand identity drive the execution
- Elaborate the brand identity

## **2) Brand Building Evaluation**

“The brand identity is often ambiguous, especially when it is reduced to a few words or phrases. It therefore cannot effectively play its role of communicating what the brand stands for, inspiring employees and partners, and guiding decision making. In this case, elaborating the brand identity can be helpful and even necessary” (David A. Aaker,

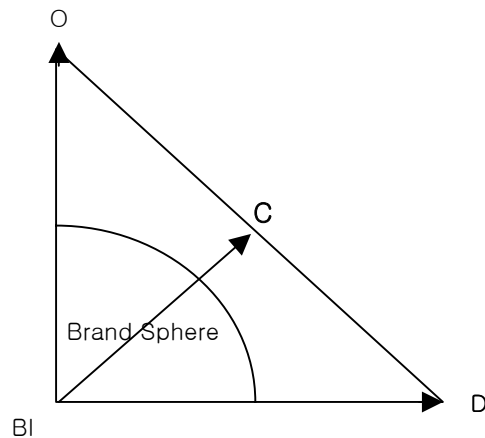
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<sup>106</sup> Kevin Lane Keller, Strategic Brand Management, pp. 150-153

<sup>107</sup> David A. Aaker and Erich Joachimsthaler, Brand Leadership, pp. 51

2000).<sup>108</sup>

This model can provide the vehicle to elaborate the brand identity by measuring the brand sphere, which shows how well brand identity reflects the customer's needs, brand vision, and destination reality. And it is likely to visualize to what extent each forces affects on the brand identity by way of scaling in its dimension. To graph the metric scale of the brand identity, it follows:



To measure how successfully the brand is built, the brand manager needs to find the factors that can indicate a brand's success in three dimensions – organization, customer, and destination – relative to brand identity.

Lynn B. Upshaw<sup>109</sup> raises some questions to assess brand:

- Has the organization ever articulated a “brand vision”, that is, where you see the brand going in the short-term and long-term future?
- Do the non-marketing employees share your vision for the brand?
- Do employees know why the brand was created, how it's doing in the marketplace, how and why it's superior to the competition?
- Are the organization's employees able to articulate the kinds of things that should be repeated about the brand outside the organization?

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<sup>108</sup> Ibid., Brand Leadership, pp. 63

<sup>109</sup> Lynn B. Upshaw, Building Brand Identity, pp. 51-52

- Does the executive management of the organization endorse and support the brand vision?

Leslie de Chernatony<sup>110</sup> suggests love and passion, self-concept connection, interdependence, commitment, intimacy, partner quality, and nostalgic attachment as the attributes to measure the relationship between brand identity and customers. Elements like consumers' awareness of the brand, their attitudes toward the brand, and their perceptions of the organization's ethics and corporate citizenship drive brand equity (Roland T. Rust, Valarie A. Zeithaml, and Katherine N. Lemon, 2004).<sup>111</sup>

Some of these attributes will be included in a questionnaire and measured by Likert-type or semantic differential scales which are simple and easy to evaluate. To see the example, it follows:

- How much do the consumers feel affection for the brand?
- How much does the brand give consumers a sense of belonging?
- How much should the consumers be familiar with the brand and understand it?
- How much do consumers seek those traits in the brand, such as trustworthiness, which they would in a friend?
- How much does the brand evoke pleasant memories?

Firms such as 3M and Microsoft have shown how brand and corporate culture are closely interlinked and how they affect each other. Their brand mission focusing on innovation is backed up by a corporate culture encouraging experimentation, banning bureaucracy and publicly recognizing success. Since the culture of an organization influences its brands, brand managers should audit how well brand and culture match each other (Leslie de Chernatony & Malcolm McDonald, 2005).<sup>112</sup>

The relationship between brand identity and organization will be measured by scaling

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<sup>110</sup> Leslie de Chernatony & Malcolm McDonald, *Creating Powerful Brands*, pp. 144

<sup>111</sup> Roland T. Rust, Valarie A. Zeithaml, and Katherine N. Lemon, "Customer-Centered Brand Management", pp. 110-118

<sup>112</sup> *Ibid.*, pp. 55-56

how much the brand reflects the organizational vision, values, and culture with the following questions:

- How well is the desired brand identity in harmony with the organizational culture?
- To what extent does the brand identity match the organization's competences?
- To what extent does the brand reflect the organizational vision?
- How favorably do the partners respond to the brand?
- How well does the brand build the long-term plan?
- How well is the branding strategy organized?

The first stage to build a destination brand is the establishment of its core values which should be durable, relevant, communicable and hold saliency for potential tourists. Once these core values have been established, they should underpin and imbue all subsequent marketing activity so that the brand values are cohesively communicated. The brand values should also be reinforced by a logotype or brand signature and a design style guide which ensures consistency of message and approach.

To successfully create an emotional attachment a destination brand has to be credible, deliverable, differentiating, conveying powerful ideas, enthusing for trade partners, resonating with the consumer (Nigel Morgan and Annette Pritchard, 2001).<sup>113</sup> Differentiation is a bottom-line characteristic of a brand. If a brand is not perceived as being different, then it will be difficult to support an attractive margin (David A. Aaker, 1996).<sup>114</sup>

The relationship between brand identity and destination will be inferred by measuring how much the tourism destination is differentiated by its added values.

- How distinctive is the tourism destination compared to the competitors?
- How preferable is the tourism destination?
- How much is the tourism destination growing in popularity?
- To what extent does the brand catch the uniqueness of the destination?

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<sup>113</sup> Nigel Morgan and Annette Pritchard, *Advertising in Tourism and Leisure*, pp. 281

<sup>114</sup> David A. Aaker, *Building Strong Brands*, pp. 329



### **3. Brand Positioning**

#### **1) Brand Identity, Image and Position**

Philip Kotler and Gary Armstrong<sup>115</sup> distinguish identity and image as the following. Identity comprised the ways that an organization aims to identify or position itself or its product. Image is the way the public perceives the organization or its products. Image is affected by many factors beyond the organization's control.

Brand identity is the total proposition or promise that an organization makes to consumers. It may consist of features and attributes, benefits, performance, quality, service support, and the values that the brand possesses. Brand identity is everything the organization wants the brand to be seen as. Brand image, on the other hand, is the totality of consumer perceptions about the brand, which may not coincide with the brand identity (Paul Temporal, 2005).<sup>116</sup>

Brand image may not turn out to be the same as the identity the organization wants the brand to be perceived as having, because image is subject to perception – the way in which people think about something or even imagine it to be. To avoid the perception gap between identity and image, the organization needs to ensure that what is offered is what is acknowledged – that the target audience sees and relates to its brand identity, and this will depend on their perceptions (Paul Temporal, 2002).<sup>117</sup>

Organizations have to work hard on the consumer experience to make sure that what customers see and think is what they want them to.

A brand position is the part of the brand identity and value proposition that is to be actively communicated to the target audience and that demonstrates an advantage over

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<sup>115</sup> Philip Kotler, Gary Armstrong, Marketing Management, pp. 296

<sup>116</sup> Paul Temporal, "Paul Temporal's Branding Tips", <http://www.brandingasia.com/columns/temporal.htm>, viewed on January 9 2005

<sup>117</sup> Paul Temporal, Advanced Brand Management, pp. 37-50

competing brands (David A. Aaker, 1996).<sup>118</sup> To summarize a distinction between their related constructs:

Brand Image	How the brand is now perceived
Brand Identity	How strategists want the brand to be perceived
Brand Position	The part of the brand identity and value proposition to be actively communicated to a target audience

A product's position is the way of defining the product by consumers on important attributes – the place the product occupies in consumer's minds relative to competing products. Positioning involves implanting the brand's unique benefits and differentiation in customers' minds (Philip Kotler, Gary Armstrong, 2004).<sup>119</sup>

So it is significant to inform and persuade people that a brand is different and better than the competitor's and it must be clearly expressed whatever that point of difference is. And the position must be capable of being communicated simply, so that everyone gets the real message, and of motivating the audience (Paul Temporal, 2002).<sup>120</sup>

## **2) Band Positioning Process**

A brand's positioning is the compass of its identity, pointing it toward the place where it can leverage the most power in the marketplace in which it competes, and establish the most powerful leverage within its potential users (Lynn B. Upshaw, 1995).<sup>121</sup>

A brand's recognition in the marketplace is based largely on its personality, but what it

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<sup>118</sup> David A. Aaker, Building Strong Brands, pp. 71

<sup>119</sup> Philip Kotler, Gary Armstrong, Principles of Marketing, pp. 259

<sup>120</sup> Paul Temporal, Advanced Brand Management, pp. 37-50

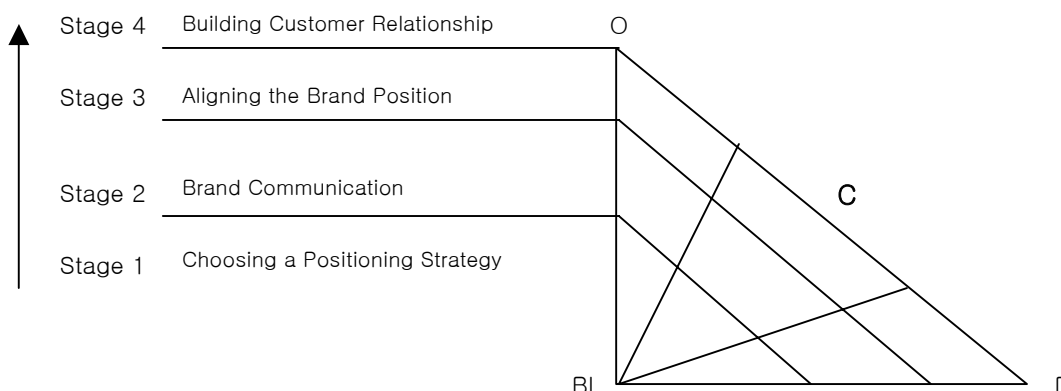
<sup>121</sup> Lynn B. Upshaw, Building Brand Identity, pp. 110-111

means in someone's life is derived from its positioning. When people think about brands, they think of them within a sea of associations that form the mental set that surrounds and includes the brand. Its positioning is "location" in and among those associations.

Considering the inherent characteristics of the destination product and the increasingly complex needs of the tourist, clear product positioning must be an integral part of any destination marketing strategy (Luiz Moutunho, 2000).<sup>122</sup>

For positioning the brand, a positioning strategy should be fixed, a communication mix should be decided upon to convey the brand meaning, and an effort should be made to align the brand position, and a strong relationship with the customer should be developed. To depict the brand positioning process, it follows as Figure 11:

[Figure 11: Brand Positioning Process]



## Positioning Strategy

Positioning a brand means emphasizing the distinctive characteristics that make it different from its competitors and appealing to the public. For this purpose, Jean-noel Kapferer suggests an analytical process based on the four following questions:

- A brand for what? This refers to the brand promise and consumer benefit aspect.
- A brand for whom? This refers to the target aspect.

<sup>122</sup> Luiz Moutunho, *Strategic management in tourism*, pp. 135

- A brand for when? This refers to the occasion when the product will be consumed.
- A brand against whom? This question defines the main competitors.

Because the brand is restricted once reduced to four questions, positioning does not reveal all the brand's richness of meaning nor reflect all of its potential. For existing brands, positioning derives from identity. But it exploits a specific aspect of identity at a given point in time in a given market and against a precise set of competitors (Jean-noel Kapferer, 2004).<sup>123</sup>

Positioning strategies generally are implemented to communicate a brand image and differentiate the brand from competitors, but positioning provides little guidance in managing a consistent image over time (C.W. Park, Bernie Jaworski, and Debbie Macinnis).<sup>124</sup>

The key to winning and keeping target customers is to understand their needs better than competitors do and to deliver more value. The extent that an organization can position itself as providing superior value, it gains competitive advantage. But solid position cannot be built on empty promises. If an organization positions its product as offering the best quality and service, it must then deliver the promised quality and service. Thus, positioning begins with actually differentiating the organization's marketing offer so that it will give consumers more value than competitors' offers do.

Consumers typically choose products and services that give them the greatest value. Thus, markers position their brands on the key benefits that they offer relative to competing brands (Philip Kotler, Gary Armstrong, 2004).<sup>125</sup>

According to Kevin Lane Keller<sup>126</sup>, for arriving at the proper positioning, it requires the establishment of the correct points-of-difference and points-of-parity associations. Points of difference (PODs) are attributes or benefits that consumers strongly associate

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<sup>123</sup> Jean-noel Kapferer, *The New Strategic Brand Management*, pp. 99-105

<sup>124</sup> C.W. Park, Bernie Jaworski, and Debbie Macinnis, *Strategic Brand Concept-Image Management*, pp. 139

<sup>125</sup> Philip Kotler, Gary Armstrong, *Principles of Marketing*, pp. 259-265

<sup>126</sup> Kevin Lane Keller, *Strategic Brand Management*, pp. 131-145

with a brand, positively evaluate, and believe that they could not find to the same extent with a competitive brand. Points of parity (POPs), on the other hand, are those associations that are not necessarily unique to the brand but may in fact be shared with other brands.

Creating a strong, competitive brand positioning requires establishing the right points of parity and points of difference. The difficulty in doing so, however, is that many of the attributes or benefits that make up the POPs or PODs are negatively correlated. That is, if consumers mentally rate the brand highly on one particular attribute or benefit, they also rate it poorly on another important attribute. The best approach clearly is to develop a product or service that performs well on both dimensions.

The brand identity should drive the business strategy. When an organization has a well-articulated business strategy supported by a strong culture, the brand identity and strategy are often relatively easy to develop. When the organizational business strategy and culture are fuzzy, though, the brand identity creation can be agonizingly difficult. The brand identity in these situations can serve not only to stimulate but also to articulate a major part of the business strategy and the culture (David A. Aaker, 2000).<sup>127</sup>

### **Brand communication**

Communication is the brand's weapon. It alone can unveil what is invisible, reveal the basic differences hidden by the packaging which often looks the same among competitors. It alone can sustain the attachment to the brand, by promoting intangible values, even if this loyalty is eroded by many promotions (Jean-noel Kapferer, 2004).<sup>128</sup>

The organization must carefully blend the promotion tools into a coordinated promotion mix that will achieve its advertising and marketing objectives. Organizations within the same industry differ greatly in how they design their promotion mixes of advertising, sales promotion, and public relations (Philip Kotler, John Bowen, and James Makens, 2003).<sup>129</sup>

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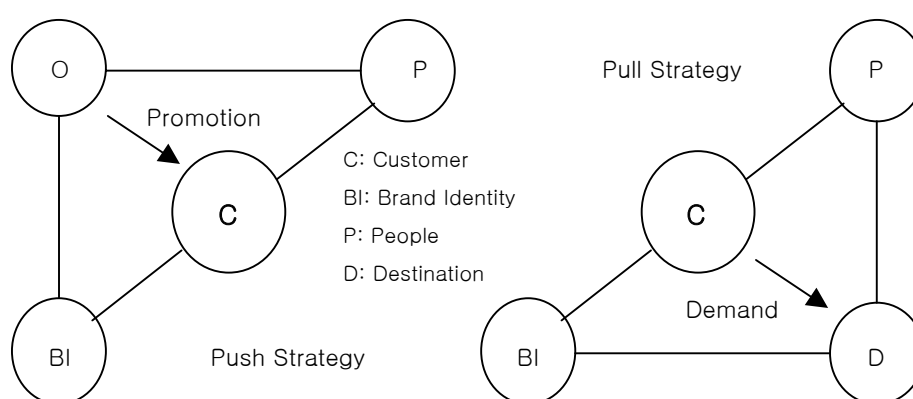
<sup>127</sup> David A. Aaker and Erich Joachimsthaler, *Brand Leadership*, pp. 74-75

<sup>128</sup> Jean-noel Kapferer, *The New Strategic Brand Management*, pp. 194

<sup>129</sup> Philip Kotler, John Bowen, and James Makens, *Marketing For Hospitality and Tourism*, pp. 556

Branding is a very important decision for organizations in the tourism industry. The development of brand name over time can offer the organization a competitive edge, but the organization needs to plan and effectively execute a branding decision to ensure this benefit. Integration of the branding decisions into the marketing mix program can result in considerable synergistic effects (Luiz Moutunho, 2000).<sup>130</sup>

The promotional mix is heavily affected by whether an organization chooses a push or pull strategy. A push strategy involves “pushing” the product through distribution channels to final consumers. It provides an incentive for channel members to promote the product to their customers. Using a pull strategy, an organization directs its marketing activities toward final consumers to induce them to buy the product (Philip Kotler, John Bowen, and James Makens, 2003).<sup>131</sup>



[Figure 12: Push and Pull Strategy]

Brands offer consumers a means of minimizing information search and evaluation. Through seeing a brand name supported by continual marketing activity, consumers can use this as a rapid means of interrogating memory and if sufficient relevant information can be recalled, only minimal effort is needed to make a purchase decision.

As a consequence of this, the brand manager needs to check whether a few high quality pieces of information are being presented for consumers, or whether large quantities of

<sup>130</sup> Luiz Moutunho, Strategic management in tourism, pp. 146

<sup>131</sup> Philip Kotler, John Bowen, and James Makens, Marketing For Hospitality and Tourism, pp. 560-561

information causing confusion are being bombarded on consumers (Leslie de Chernatony & Malcolm McDonald, 2005).<sup>132</sup>

### **Aligning the Brand Position**

Brand image reflects current perceptions of a brand. Like brand identity, brand position is more aspirational, reflecting perceptions that the strategists want to have associated with the brand.

To compare the brand identity with the brand image on different image dimensions is useful in creating a brand position. Comparison of the identity with the image will usually result in one of three very different communication tasks being reflected in a brand statement. Thus, any brand image can be augmented, reinforced or diffused (David A. Aaker, 1996).<sup>133</sup>

The organization should not only audit the process to deliver the branded product or service, but also the values and attitudes of staff to assess whether different departments' cultures are in harmony with the desired corporate brand identity and whether the organization has appropriate culture to meet the brand's vision (Leslie de Chernatony & Malcolm McDonald, 2005).<sup>134</sup>

### **Building Customer Relationships**

Successful brands have been positioned in a good place by customers within their mind-set, and the brands' personalities have been accepted as well. In those cases when a brand has been created to represent the product or service, it becomes a third partner in the relationship between customer and marketer. In order for this partnership to be formed, the brand must be likable, accessible, credible, relevant, as loyal to its customers as we would have them be to the brand.

The marketer, who is represented by the brand, must read the customer and manipulate

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<sup>132</sup> Leslie de Chernatony & Malcolm McDonald, *Creating Powerful Brands*, pp. 58

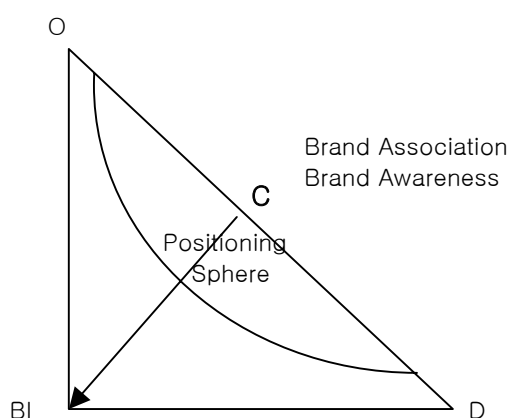
<sup>133</sup> David A. Aaker, *Building Strong Brands*, pp. 180

<sup>134</sup> Leslie de Chernatony & Malcolm McDonald, *Creating Powerful Brands*, pp. 56

the brand to deliver the desired benefits. The customers need to be clear about what they needs and ideally remain loyal to whatever brand finally gets it right (Lynn B. Upshaw, 1995).<sup>135</sup>

### 3) Brand Positioning Evaluation

This model measures the positioning sphere, which shows how well the customer perceives the brand identity, destination characteristics and organization associations. It is possible to visualize to what extent the customer responds to the brand and corporate identity by way of the scale in its dimension. To graph the metric scale of the positioning sphere, it follows as Figure 13:



[Figure 13: Positioning Sphere]

While there are various definitions and measures of brand equity, how salient their brand is to consumers (their level of brand awareness and the associations it conveys) and how these are manifested in consumer brand loyalty are important. For a variety of saliency measures, Nigel Morgan and Annette Pritchard refer to awareness, purchase, consideration, familiarity, association, intention, recall, affection, loyalty, belief/attitude,

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<sup>135</sup> Lynn B. Upshaw, Building Brand Identity, pp. 319-320



emotion and personality (Nigel Morgan and Annette Pritchard, 2001).<sup>136</sup>

Even though Ford's "Quality Is Job One" association is important to customers, it may have ceased to differentiate the brand as competitors have improved their quality. When prioritizing the brand identity, the goal is to identify associations that both differentiate and resonate with customers (David A. Aaker, 2000).<sup>137</sup>

Brand association and brand awareness that are some part of The Brand Equity Ten presented by David A. Aaker<sup>138</sup> will be used to scale the positioning sphere. Measurement of associations will be structured by using the perceived value, brand personality, and organizational associations.

The value measure provides a summary indicator of the brand's success at creating that value proposition. By focusing on value rather than functional benefits, brand value can be measured by the following:

- How much does the brand prove to be good value for the money?
- How reasonable is it to buy this brand over others?
- To what extent can you expect a superior performance from this brand?

Proof points are programs, initiatives, and assets already in place that provide substance to the core identity and help communicate what it means (David A. Aaker, 2000).<sup>139</sup> A brand personality involves a set of specific dimensions unique to the brand. What are needed are some measures that will reflect the existence of a strong personality but are not product specific (David A. Aaker, 2000).<sup>140</sup>

- What sufficient traits does this brand have as a brand personality?

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<sup>136</sup> Nigel Morgan and Annette Pritchard, *Advertising in Tourism and Leisure*, pp. 217-218

<sup>137</sup> David A. Aaker and Erich Joachimsthaler, *Brand Leadership*, pp. 89

<sup>138</sup> David A. Aaker, *Building Strong Brands*, pp. 326

<sup>139</sup> David A. Aaker and Erich Joachimsthaler, *Brand Leadership*, pp. 75

<sup>140</sup> David A. Aaker, *Building Strong Brands*, pp. 328

- How well does this brand match the customer's personality in its status and style?

The brand-as-organization can be a driver of differentiation. It is particularly likely to be a factor when brands are similar with respect to attributes or when a corporate brand is involved. To tap the brand-as-organization, scales such as these could be considered (David A. Aaker, 2000)<sup>141</sup>:

- How favorable do you feel toward the organization?
- How trustworthy do you feel about the organization in terms of the brand?
- How competent is the promotion system of organization?
- How efficient is the promotion system of organization?

Brand awareness reflects both the knowledge and the salience of the brand in the customer's mind. Awareness can be measured on different levels including the following: recognition, recall, top of mind, brand dominance, brand familiarity, and brand knowledge or salience (David A. Aaker, 2000).<sup>142</sup>

- What comes to mind when Asia is mentioned?
- How clear of an image does the brand have of the destination?
- How much do you like the brand after watching an advertisement containing it?
- How favorable is the brand image?
- How well does the brand message communicate the essence of Korean tourism?
- What does the brand stand for in the minds of customers?

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<sup>141</sup> David A. Aaker, *Building Strong Brands*, pp. 329

<sup>142</sup> *Ibid.*, pp. 330

## **4. Expanding Marketing Mix**

### **1) Internal Marketing**

Internal marketing is a logical extension of the marketing mix considerations to recognize that the employees of an organization are stakeholders, too.

As well as establishing vision and strategy, good corporate leadership nourishes the right cultural environment for the organization and fosters the development of teamwork between employees. The quality of service delivered by contact staff is dependent upon the process supporting them, and each employee in the chain needs to recognize their role in providing the product as well as customer satisfaction (Victor T.C. Middleto, 2001).<sup>143</sup>

Organization should realize how important it is to foster superior training and internal communications to keep employees active and interested in what's happening to its brands. There is solid evidence that employees are not only happier in an organization with sharp internal communications, they also become better brand ambassadors (Lynn B. Upshaw, 1995).<sup>144</sup>

Here are some of the most important findings about employee communications, related to creating the best possible brand identity.

- The most effective internal communications are face-to-face.
- The best employee communication programs are two-way. The more interactively involved the employees feel, the more likely that they will be to support what the organization is trying to achieve, including a strong brand identity program.
- More employees than in the past are interested in how their organization's product and services are doing in the marketplace.
- Organizations most adept at communicating with their employees use a carefully devised blend of old and new media to keep their people up to date.

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<sup>143</sup> Victor T.C. Middleton, Marketing in travel and tourism, pp. 97-98

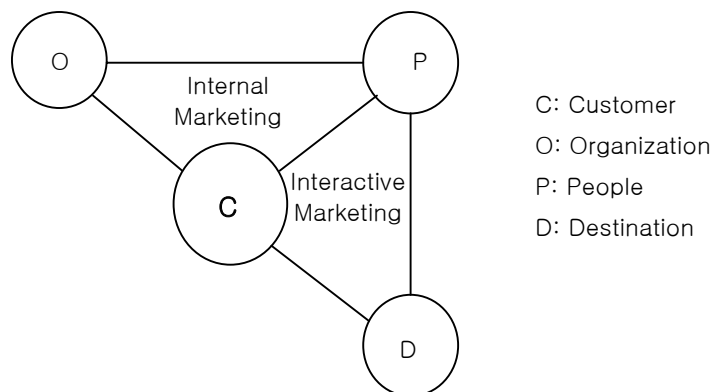
<sup>144</sup> Lynn B. Upshaw, Building Brand Identity, pp. 208-209

## 2) Interactive Marketing

Interactive marketing means that service quality depends heavily in the quality of the buyer-seller interaction during the service encounter. In services marketing, service quality depends on both the service deliverer and the quality of the delivery. Thus, Ritz-Carlton selects only “people who care about people” and instructs them carefully in the fine art of interacting with customers to satisfy their every need (Philip Kotler, Gary Armstrong, 2004).<sup>145</sup>

Given the high contact nature of travel and tourism, staff and consumers form a vital part of the system of service delivery. Consumers move through a series of encounters during the tourism experience. The obvious service encounters are those that involve the consumer interacting with an employee face-to-face on a organization’s premises.

Some encounters are of greater importance than others and these may be considered as ‘critical incidents’, or ‘moments of truth’ (Victor T.C. Middleton).<sup>146</sup> To depict internal marketing and interactive marketing, it follows as Figure 14:



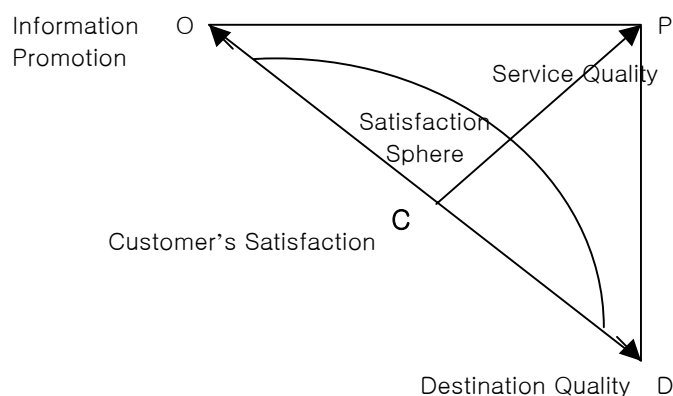
[Figure 14: Internal and Interactive Marketing]

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<sup>145</sup> Philip Kotler, Gary Armstrong, “Principles of Marketing”, 10th edition, Pearson Education, Inc. (2004), pp. 300

<sup>146</sup> Victor T.C. Middleton, Marketing in travel and tourism, pp. 98-100

Scaling the customer's satisfaction with the three forces dimension – personnel's service quality, information or promotion activities provided by organization, and quality of tourism product – is likely to be depicted as the following satisfaction sphere:



[Figure 15: Customer's Satisfaction Sphere]

To obtain full value from any good or service, customers need relevant information. New customers and prospects are especially information hungry: they want to know what product will best meet their needs. Other concerns may include directions to the site where the product is sold, service hours, prices and usage instructions.

The fact that so many supplementary elements are information based has enormous significance for both product innovation and competitive advantage. Basically, it's because there are more and more opportunities to enhance service – and also to improve productivity through intelligent applications of information technology (Christopher H. Lovelock, 1996).<sup>147</sup>

The following questions should be considered when measuring the information activities of the organization.

- Have you ever seen Korean tourism advertisements in the media?
- How did you obtain tour information on Korea before your arrival?
- How relevant was the information about Korean tourism you obtained?

<sup>147</sup> Christopher H. Lovelock (1996), "Services Marketing", 3<sup>rd</sup> ed., Prentice Hall, Inc., pp. 343-352

- How efficient and convenient is the information system in Korea?
- How appropriate to your needs is the information the organization provides?

Because of the intangible, multifaceted nature of many services, it may be harder to evaluate the quality of a service than a good. Because customers are often involved in service production – particularly in people-processing services – a distinction needs to be drawn between the process of service delivery and the actual output of the service.

To measure customer satisfaction with different aspects of service quality, Valarie A. Zeithaml, A. Parasuraman and Leonard L. Berry<sup>148</sup> developed a survey research instrument. In assessing service quality, they identified ten criteria used by consumers: tangibles, reliability, responsiveness, communication, credibility, security, competence, courtesy, understanding/knowing the customer, and access. And they grouped them into five distinctive dimensions: tangibles, reliability, responsiveness, assurance and empathy.

Respondents complete a series of scales which measure their expectations of a particular organization on a wide array of specific service characteristics; subsequently, they are asked to record their perceptions of that organization's performance on those same characteristics. When perceived performance ratings are lower than expectations, this is a sign of poor quality; the reverse indicates good quality

- How would you rate the overall quality of service you receive in the tourism sector?
- How would you rate the service standard of the employees in the tourism sector?
- How much should the service quality be improved in Korea tourism?
- How well do employees provide services?
- How qualified are the tour guides?
- How well do the employees identify and respond to your needs?
- How satisfied are you with Korean tours?
- How delighted are you with your experience of this Korean tour?
- To what extent does the tour in Korea meet your expectations?
- To what extent have you developed a warm feeling toward Korean tourism?

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<sup>148</sup> A. Parasuraman, Valarie A. Zeithaml, and Leonard L. Berry, SERVQUAL: a Multiple-Item Scale for Measuring Consumer Perceptions of Service Quality, *Journal of Retailing*, Volume 64 Number1, Spring 1988, pp.12-40

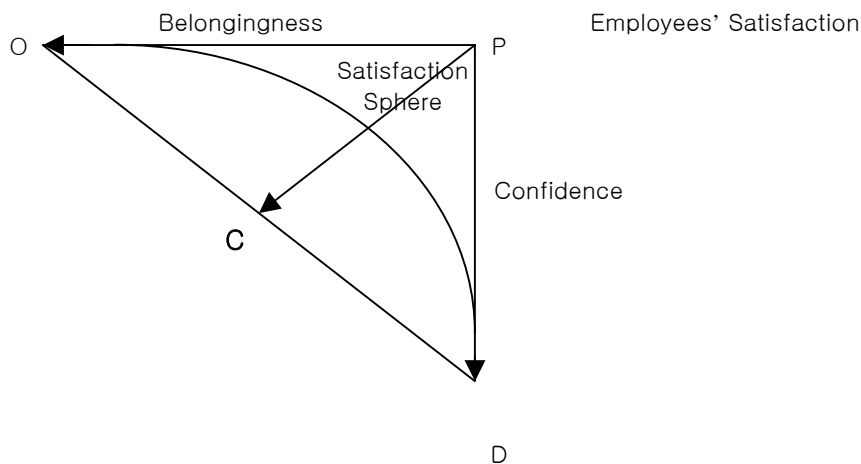
- Would you recommend a Korean tour to others?
- Were there problems and inconveniences associated with the Korean tour?

It also is likely to scale the employees' satisfaction with the three forces dimension: satisfaction from organization, self-fulfillment or pride from customer or destination.

In service organizations, customer retention is highly dependent on how front-line employees deal with customers. Satisfied employees are more likely to be friendly, upbeat, and responsive – which customers appreciate. And because satisfied employees are less prone to turnover, customers are more likely to encounter familiar faces and receive experienced service.

These qualities build customer satisfaction and loyalty. In addition, the relationship seems to apply in reverse: Dissatisfied customers can increase an employee's job dissatisfaction (Stephen P. Robbins, 2003).<sup>149</sup> An employee's satisfaction can be measured by the following questions.

- How satisfied are employees with serving the customers?
- How often do employees work with customer-oriented mind?
- How much do employees pay attention to meeting customers' expectations?



[Figure 16: Employees' Satisfaction Sphere]

<sup>149</sup> Stephen P. Robbins (2003), "Organizational Behavior", 10th ed., Prentice Hall, Inc., pp. 83

What we call the internal quality of a working environment contributes most to employee satisfaction. Internal quality is measured by the feeling that employees have toward their jobs, colleagues, and organizations. For what service employees value most on the job, they point increasingly to the ability and authority of service workers to achieve results for customers (Christopher H. Lovelock, 1996).<sup>150</sup> For that purpose, the following questions should be considered.

- How satisfied are employees with working for their organization?
- To what extent do employees feel fondness with their organization?
- How much pride do employees have in their job?
- How professional do employees try to be at their job?
- How much confidence do employees have in tourism products?
- How much pride do the employees have in working for Korean tourism?
- How much confidence do employees have in tourism infrastructures?

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<sup>150</sup> Christopher H. Lovelock, *Services Marketing*, pp. 464-466



## **IV. Branding Cases As a Tourism Destination**

### **1. Brand New Zealand**

The idea of a “Brand New Zealand” advertising campaign was raised by an advertising agency at the 1985 Exporters Convention. The agency proposed New Zealand to promote itself as a natural, pure, wholesome country with a beautiful countryside topped off with excellent restaurants, top rated ski resorts, whitewater rafting, etc. that lifted New Zealand’s image to a more exciting, upmarket source of products and services as well as a tourist destination (Michael Hannah, 2002).<sup>151</sup>

The NZ Tourism Board and NZ Trade Development Board had formed a joint venture project for a “Brand Image Development for New Zealand” by 1991. The tourism board sought to define the image of New Zealand that would most effectively support the marketing of New Zealand products, services and tourism internationally.

Positioning concepts were reviewed – the one that scored best was “fresh, natural and refreshment/rejuvenation”. The main elements to be incorporated were refreshment/invigoration, with a backdrop of nature, exotic and unique differences (Maori), active/outdoor people, personality (informal, honest, free, safe), lifestyle quality, with sub-elements of innovation (new and different, taming of the elements), fresh (healthy, good), soft adventure, achievement (winning sports people, products).

Kiwi, silver fern and miha were considered as icons. The silver fern used in earlier attempts at national branding was adopted as it covered Maori and European influences and was seen to fit New Zealand’s green image. But advice from international brand consultants had been that New Zealand’s image for the country, its culture, products and services was inadequately and inaccurately positioned with key global markets, and with the public and private domestically.

Tourism New Zealand (TNZ)<sup>152</sup> uses all the marketing tools it can give a voice in the

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<sup>151</sup> Michael Hannah, “New Zealand's Experience with National Branding”, Executive Forum on National Export Strategies, ITC 2002

<sup>152</sup> [http:// www.tourism.govt.nz.](http://www.tourism.govt.nz), “Towards 2010: Implementing the New Zealand Tourism Strategy”, The Ministry

international tourism marketplace for overcoming a very small player in a large global market. By infusing the 100% Pure global marketing campaign through all its activity, Tourism New Zealand has created a compelling message about what New Zealand has to offer. The campaign is cutting through the proliferation of tourism offerings to gain world attention. Since Tourism New Zealand launched the 100% Pure campaign in 1999, tourism's foreign exchange earnings and visitor numbers have reached all-time highs.



The brand of TNZ is 'New Zealand', its brand essence is 'landscape' and its positioning is 'New Pacific Freedom'. The values behind 'New Pacific Freedom' are contemporary and sophisticated, innovative and creative,

spirited and free – emotive expressions that are combined against the backdrop of New Zealand's landscape.

The long-term brand essence and positioning should not be confused with the less permanent campaign payoff line or tagline, '100% Pure New Zealand'. This is the principal campaign line, although a number of derivatives and extensions are also in operation such as '100% Pure romance', '100% Pure Spirit' and 'In Five Days You'll Feel 100% (Nigel J. Morgan, Annette Pritchard and Rachel Piggott, 2003).<sup>153</sup>

The brand is currently being reviewed to ensure that the values it embraces are consistent with the economic development the government is attempting to stimulate, and the image it wishes New Zealand to project to the world.

There is a view that the brand needs to be updated to convey an image of New Zealand as technologically advanced, savvy, and a good place to work. These images are considered to be important to the projected economic development of key sectors: biotechnology, ICT and creative sectors.

New Zealand's experience demonstrates that whether businesses will use national branding depends on the value they see it adding to their own product or service. For

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of Tourism

<sup>153</sup> Nigel J. Morgan, Annette Pritchard and Rachel Piggott, Destination branding and the role of the stakeholders, pp. 285-299

some businesses, branding other than their own is seen as a distraction. For others, association with a national image –as in the association between Italy and design, or Germany and engineering excellence – is seen as a positive advantage (Michael Hannah, 2002).<sup>154</sup>

Tourism New Zealand<sup>155</sup> significantly expanded and repositioned Qualmark as New Zealand's official quality mark. Three new categories of visitor activities, visitor transport and visitor services have been added to the traditional accommodation ratings. Qualmark certification provides visitors with assurance that they can book and buy with confidence from a professional and trustworthy operator.

## 2. Brand Australia

According to Australia Tourism Commission (ATC)<sup>156</sup>, 'Brand Australia' has unique attributes that differentiate Australia from other destinations and the way these are communicated to portray its country. The brand evolved from a combination of Australia's spectacular natural environment, the distinctive personality of Australian people and Australia's free-spirited lifestyle and culture. The concept of Brand Australia was created in 1995.



The kangaroo in the Brand Australia is said to be symbolic of the warmth, boundless energy and forward-looking optimism, which are integral parts of the brand. The sun and light effects of the logo and other elements of the new 'look and feel' are designed to convey the feeling of 'life in a different light'.

The brand identity provides a unifying link across markets and campaigns in all international tourism promotion. Promotional activities have a greater level of consistency than before and provide a stronger umbrella for the Australian tourism

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<sup>154</sup> Michael Hannah, New Zealand's Experience with National Branding, ITC 2002

<sup>155</sup> <http://www.tourism.govt.nz>, "Towards 2010: Implementing the New Zealand Tourism Strategy", The Ministry of Tourism

<sup>156</sup> <http://www.tourism.australia.com/Marketing.asp?sub=0291&al=371>, History of Brand Australia

identity.<sup>157</sup>

The proposition is 'Life in a Different Light', which draws on the powerful link between the light, the land, and the life in Australia. The proposition is based on the idea that the light is different in Australia. Australia is bright, both literally and figuratively. It's a place where colors are true, skies are tall, and the light shifts perspectives wherever it shines. This cultivates an infectious candor and optimism.<sup>158</sup>

The Brand Australia refresh project was completed with the development of a new brand marketing approach, aimed to extend beyond conventional tourism communication. Considerable stakeholders engaged in this work with government, the private sector and industry. In early 2004 the ATC received an additional \$AUD12 million providing additional funds to launch the new revitalized brand and increase consumer reach in key markets.<sup>159</sup>

ATC<sup>160</sup> said that Celebrate Australia was launched to provide repeat travelers from Singapore new reasons to visit by expanding their knowledge on different products and experiences offered in Australia beyond key icon tourist attractions. That campaign was initiated jointly between Tourism Australia, Austrade and the Australian High Commission in Singapore, to maximize interest and expand consumer perceptions of Australia.

The month-long program involved a series of more than 20 events held under one campaign umbrella including visual and performing arts, cutting-edge Australian fashions, award-winning chefs and dining experiences, an Australian Film Festival and an Australian education fair.

Celebrate Australia<sup>161</sup> was awarded the '2004 PATA Gold Award for the Best Public

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<sup>157</sup> <http://www.tourism.australia.com/Marketing.asp?sub=0291&al=372>, "Brand Logo"

<sup>158</sup> <http://www.tourism.australia.com/Marketing.asp?> The Story of Brand Australia

<sup>159</sup> <http://www.tourism.australia.com/AboutUs.asp?lang=EN&sub=0302>, "2003-2004 Annual Report"

<sup>160</sup> <http://www.tourism.australia.com/Markets.asp?lang=EN&sub=0307&al=454>, viewed on Feb 14 2005

<sup>161</sup> <http://www.tourism.australia.com/AboutUs.asp?lang=EN&sub=0302>, "2003-2004 Annual Report"

Campaign' by the Pacific Asia Travel Association (PATA) and 'Best Integrated Communications Program' by the Public Relations Institute of Singapore in 2003/2004.

### **3. Britain Brand**

British Tourism Authority (BTA)<sup>162</sup> conducted extensive research in eight international markets to help develop a Britain brand model, detailing the core values and the essence of Britain as a destination brand. Thus a complete branding system covering everything from visual imagery to typefaces and tone of voice has been developed. The intention was to present a compelling image of Britain that subtly changes perceptions around the world, positioning Britain as a total experience rather than merely a place for sightseeing.

In the interim, BTA had worked with branding consultants Interbrand to agree the best name for the new organization. Research among staff and stakeholders throughout the world, including key opinion formers within UK industry and governments, led to one obvious conclusion: VisitBritain. The name was already well established as the URL for its website, and the new logo included different descriptors to reflect its combined roles of 'Marketing British Tourism' and 'Marketing English Tourism'.

An advertising campaign, UK OK was launched in January 2002 and ran until the end of April. As well as carrying a strong reassurance message, it directed potential visitors to a website featuring hundreds of special offers from individual tourism businesses.

Even while plans to launch UK OK were being made, it was obvious that these resources would not be enough for the entire year. The downturn in world travel after September 11, Britain's legacy of Foot and Mouth Disease and the prevailing world economic climate had compounded the country's competitive disadvantage. As part of UK OK, the Prime Minister encouraged UK residents to invite their friends and relatives to Britain.<sup>163</sup>

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<sup>162</sup> <http://www.bta.org.uk/>, Annual Report 2002/03

<sup>163</sup> <http://www.bta.org.uk/>, Annual Report 2002/03



VisitBritain<sup>164</sup> was created in 2003 to market Britain to the rest of the world and England to the British. Formed by the merger of the British Tourist Authority and the English Tourism Council, its goal is to increase the contribution tourism makes to the British economy by creating world-class destination brands and marketing campaigns.

VisitBritain also builds partnerships with other organizations that have a stake in British and English tourism to drive up visitor numbers and spend.

VisitBritain<sup>165</sup> is funded by the Department for Culture, Media and Sport (DCMS) to promote Britain overseas as a tourism destination and to lead and co-ordinate England marketing with the net grant-in-aid, £ 35.5m. Additionally, VisitBritain raises around £ 15m non-Government funding from partners.

In June 2003 VisitBritain<sup>166</sup> launched a major campaign designed to support Britain's position as the premier global destination of US travelers. The campaign focused on building on the momentum, residual awareness and proven success of the multi-media 'Only in Britain, Only in 2002' campaign. Working in partnership with the public and private sector the campaign targeted key gateway cities including New York, Washington, Los Angeles, San Francisco and Chicago. Around 4 million American visitors come to Britain every year, contributing on average £ 2.5 billion to the UK's economy, making it the inbound tourism industry's single most important market.

Since April 2003 VisitBritain has taken on the role of the domestic marketing of England, launching three separate but integrated campaigns – 'Enjoy England' (spring), 'Enjoy England' (autumn) and, most recently, 'Outdoor England'. Research after the Spring Campaign indicated there has been a measurable increase from 50% to 55% of the target market who were planning to take a holiday in England.

VisitBritain<sup>167</sup> launched its three-year domestic marketing strategy for England in

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<sup>164</sup> <http://www.bta.org.uk/>, Annual Report 2003/04

<sup>165</sup> <http://www.bta.org.uk/>, VisitBritain's priorities and plans for 2003/04

<sup>166</sup> <http://www.bta.org.uk/>, Annual Report 2003/04

<sup>167</sup> <http://www.bta.org.uk/>, VisitBritain's priorities and plans for 2004/05

October 2003. Its overall aim is to grow the value of the domestic market by encouraging people to spend more on tourism throughout the English regions and throughout the year. The strategy runs from 2003/04 - 2005/06. A comprehensive program of product and destination brand development is likely to be undertaken to improve potential customers' awareness and perceptions of the range and quality of English tourism products.

BTA has also recognized areas where it must invest for the future. BTA has identified that a brand protocol is required that accommodates a generic, coherent and relevant presentation of Britain. This must be developed within a complementary framework, allowing the national component brands to move forward separately, flourish and retain a unique identity. BTA intends to establish a group comprised of the Marketing Directors of the National Tourist Boards to review and update the current Britain brand.

#### **4. Destination Singapore**

After a seven-year run of the New Asia – Singapore brand, the Singapore Tourism Board (STB) launched Singapore's new destination brand, Uniquely Singapore on March 2004. The new brand highlighted Singapore's unique blend of the best from the modern world and rich cultures and how visitors could be enriched by experiencing the city's diverse offerings. Drawing on Singapore's reputation for efficiency and quality, the brand also aimed to capture Singapore's unique selling propositions and strengthen her competitive edge.

The launch of the Uniquely Singapore<sup>168</sup> brand came shortly after the announcement that the STB had exceeded its revised target of 6 million visitor arrivals for 2003. This marked an exciting starting point for the STB to make an impact with the new brand positioning. It also marked the end of the Singapore Roars marketing campaign which generated considerable buzz for the industry and helped the sector to recover from the impact of the SARS crisis.

The process of re-branding Destination Singapore started as early as July 2003. Developed with international brand consultant FutureBrand, more than 400 stakeholders

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<sup>168</sup> <http://app.stb.com.sg/asp/index.asp>, STB Annual Report 03/04

from key markets and local partners were engaged to explore suitable positioning opportunities via focus groups and workshops. After eight months of consultations and validations, the Uniquely Singapore brand was finally unveiled in March 2004.

The Brand Management division develops the destination brand and maps out the strategy to effectively communicate the brand essence and brand promise of Singapore to all key stake-holders, local and overseas, and potential travelers to Singapore.

Internationally, it works with the Board's Regional offices as impactful advertising campaigns and invites high-profile international media to increase the visibility of the destination. It also communicates this through the use of various media and distribution channels such as advertising, brochures, collaterals, videos, photography and online initiatives. It is also responsible for the official destination website, [visitsingapore.com](http://visitsingapore.com).



Uniquely Singapore – Unique is the word that best captures Singapore, a dynamic city rich in contrast and color with a harmonious blend of culture, cuisine, arts and architecture.<sup>169</sup>

The calligraphy for the tagline was developed by renowned Singaporean artist and Cultural Medallion winner, Tan Swie Hian.<sup>170</sup>

Brand Management<sup>171</sup> ensures that the destination brand remains consistently applied to the visitor and awareness of the destination brand continues to be reinforced among the traveler as well as Singaporeans and residents. This includes a comprehensive domestic tourism program, strategic outdoor advertising and communications platforms such as signages and display panels in immigration checkpoints, airports and districts with high tourist traffic.

The overall objective is to achieve a strong brand recognition among travelers and position Singapore as a premier travel destination around the world.

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<sup>169</sup> <http://app.stb.com.sg/asp/des/des05.asp>, viewed on Feb. 14 2005

<sup>170</sup> <http://app.stb.com.sg/asp/index.asp>, STB Annual Report 03/04

<sup>171</sup> <http://app.stb.com.sg/asp/des/des05.asp>, viewed on Feb. 14 2005



The Uniquely Singapore<sup>172</sup> branding campaign goes beyond promoting Singapore to the world. It is about making Singaporeans conscious of the various simple, yet distinctive elements of their daily lives that can constitute enriching and interesting experiences for visitors.

As competition for a share of the holiday and business traffic worldwide becomes more intense, STB' travel and tourism partners try to delight their customers because visitor satisfaction has direct impact on repeat visits, positive word-of-mouth and revenue for Singapore as well as the tourism sectors.

STB<sup>173</sup> partners the industry to use service quality as an experience differentiator and competitive advantage for Singapore. It also seeks to institute new service standards in key tourism sectors so as to improve visitors' satisfaction and bring about greater tourism receipts for the economy. The Service Quality Division was formed in February 2003 to improve the service standards of tourism related sectors and to ensure effective delivery of destination information to all visitors.

## **5. Branding Canada**

Canada Tourism Commission (CTC)<sup>174</sup> says that the brand Canada has been criticized by some in the industry, arguing that it is not a true reflection of what Canada has to offer. There is a heavy reliance on nature themes, and focus groups seem to have missed the double-entendre in "Discover our true nature". This has led to the dissemination of mixed and often conflicting messages to the consumer, serving only to reduce the effectiveness of marketing efforts. To remedy this, a new branding exercise is underway with full industry involvement.

In a country as large as Canada, the number of target groups is vast, and reaching them necessitates adapting the messaging without becoming contradictory. To make the core

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<sup>172</sup> <http://app.stb.com.sg/asp/index.asp>, STB Annual Report 03/04

<sup>173</sup> <http://app.stb.com.sg/asp/sq/sq01.asp>, Service Quality Overview

<sup>174</sup> <http://www.canadatourism.com/ctx/app/en/ca/magazine/....> "Marketing for success Branding Canada",  
"TOURISM vol.001 issue003 (April 2004)

statement of brand clear and unique, unifying Canada as a destination, CTC sets the following six steps to develop brand:

1. The formation of a senior advisory committee with over-all responsibility for the project, and the appointment of a project manager with a clear understanding of the goals and vision.
2. An environmental analysis defining a brand that will set Canada apart from her competitors, remain relevant to her target groups and promote the values and goals of Canada.
3. Developing a number of approaches based on the results of the analysis to position the brand. Each approach may not represent a position as such but a theme that will be of interest to our target groups.
4. Targeting groups to provide direction and gauge the effectiveness of the positioning, ultimately validating the options developed in the previous step.
5. The process of developing a brand is motivating and exciting for the industry. Building on this, the project provides an opportunity for the industry to come together to provide feedback and play an important decision-making role.
6. Managing the brand involves giving it life, taking the brand from concept to reality. All consumer points of contact with the brand must be considered. The challenge lies in creating a message that is consistent and identifies a unique and unified position.

To address the issue of Canada's tourism brand, the Canadian Tourism Commission (CTC)<sup>175</sup> undertook an extensive consultation process in 2004. This process included e-mail-based surveys and in-person discussions with industry associations, individual tourism operators and governments at all levels.

The brand Canada had in the past was not broad-based enough to involve many in the industry's front lines, so now the CTC is working with them on this process because they are a vital component of bringing the brand to life.<sup>176</sup>

Twenty workshops and 18 consumer focus groups were held in 23 cities and six

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<sup>175</sup> [http:// www.canadatourism.com/ctx/files/publication/data](http://www.canadatourism.com/ctx/files/publication/data), Annual Report 2004

<sup>176</sup> [http://www.canadatourism.com/ctx/app/en/ca/magazine/article ...](http://www.canadatourism.com/ctx/app/en/ca/magazine/article...) "Charting a course for Destination: Canada!", "TOURISM vol.002 issue001 (January 2005)

countries throughout the year. Based on those consultations, the CTC is developing a refined, refreshed and compelling tourism brand for Canada. This brand will serve as a common, recognizable hook on which to hang all manner of marketing campaigns aimed at drawing tourist traffic to Canada.<sup>177</sup>

With the launch of a refreshed Canada brand in 2005—after more than a year of extensive research, consultation and creative efforts— the Commission is expected to bolster future marketing efforts considerably. To further strengthen the efficacy of its communications activities, the CTC adopted Brand Arsenal in 2004, including software that will allow the Commission to unify and manage the ways Canada’s revamped tourism brand is projected to partners, industry clients and travelers around the world.<sup>178</sup>

The CTC<sup>179</sup> actively pursues partnership opportunities for its marketing, research, industry relations and product development programs. The CTC also invites interested organizations or individuals to contact them with ideas and proposals.

Canadian governments and the tourism industry are strengthening and sustaining the travel sector by working together for mutual benefit to build a vibrant and profitable part of the Canadian economy.

## **6. Brand Spain**

Experts on location branding count Spain among the best examples of modern, successful national branding because it keeps on building on what truly exists. Its branding efforts incorporate and embrace a wide variety of activities under one graphic identity to form and project a multi-faceted yet coherent, interlocking and mutually supportive whole (Fiona Gilmore. 2002).<sup>180</sup>

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<sup>177</sup> [http:// www.canadatourism.com/ctx/files/publication/data](http://www.canadatourism.com/ctx/files/publication/data), Annual Report 2004

<sup>178</sup> [http:// www.canadatourism.com/ctx/files/publication/data](http://www.canadatourism.com/ctx/files/publication/data), Annual Report 2004

<sup>179</sup> <http://www.canadatourism.com/ctx/app/en/ca/partnershipprogram.do>, viewed on May, 2005

<sup>180</sup> Fiona Gilmore, A Country-can it be repositioned?, pp. 281-293



In branding Spain Joan Miro's sun is used to graphically unify a myriad of activities, publicity events and ads, even though both public and private sectors drive the different programs. Thus Spain's branding efforts result in efficient and impactful symbol which leverages everything together in the eyes of Spain and the world.

'Spanish Tourism Quality' is covering all the tourism products that meet the required Quality levels stated in the Service Quality Standards. The brand, the most visible element of that system ensures that tourism products are continually improved in order to satisfy clients' demands.<sup>181</sup>

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<sup>181</sup> <http://www.spain.info/TourSpain/QCalidad/0/1.htm?Language=EN>, "THE TOURISM QUALITY BRAND"

## **V. Analysis of Korea Tourism**

### **1. Trends in Korean Tourism Industry**

Many countries are competing severely with one another for occupying a competitive edge in the tourism industry because tourism is and will continue to be a leading industry in the 21<sup>st</sup> century. The tourism industry in Korea has been highlighted as one of the most promising industries in the aspect of its economic contributions. Hence, along with the IT and environmental industries, the necessity to develop it as a national strategic force that results in various positive economic, social and environmental impacts is growing.

The advancement of information technology and the quick diffusion of the Internet are influencing the world, altering the infrastructure extensively. Such effects are in a full swing of change in tourism, too. The portion of electronic commerce increases and the construction of a tourism information network also rapidly progresses. Online tourism businesses including Internet and cyber tourism are also rapidly expanding into the marketplace.

Economic growth and expanded leisure time have brought about a great change in demands for tourism. Also, an aging society is expected to bear expansion opportunities for tourism facilities and services. The global trend for preserving nature and protecting environment is not an exception for Korean tourism industry, impacting it directly. Environmental protection campaigns are gaining momentum and expanding throughout Korea.

The Korean government<sup>182</sup> aimed to create a new vision of tourism for this rapidly changing environment. It also intended to provide a forward-looking direction in the development of national tourism resources so that it could build up a high value-added tourism structure and culturally advanced tourism. Specifically, under the slogan “Tourism Korea for the 21<sup>st</sup> Century”, the government implemented 7 developmental strategies, as seen below.

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<sup>182</sup> Ministry of Culture and Tourism (2003), “Korea Tourism Annual Report 2001-2002”, pp. 6

- Speeding up the development of tourism facilities in order to meet enhanced global competitiveness
- Developing tourism by differentiating or combining regional characteristics
- Systematically sourcing out cultural resources as tourism products
- Strengthening sustainable tourism development
- Constructing management frameworks for knowledge-based tourism development
- Advancing tourism resources development in order to increase people's quality of life
- Developing and expanding South-North Korean and Northeast Asian tourism cooperation

The KTO is cooperating with North Korea to promote regional peace through tourism and diversify tourism products. Mt. Geumgangsan, known as “the Diamond Mountains,” has been a symbol of inter-Korean reconciliation and one of the most popular tourism sites in Korea. As of June 2005, approximately one million people have ventured to North Korea's Diamond Mountains, resulting in significant progress between the two countries.

What rendered the most distinguished service to attract foreign tourists in 2004 was definitely the ‘Korean Wave’, or phenomenon of popular movies, dramas, fashion and music by Korean artists, performers, and designers spreading across Asia. Many Asian tourists are visiting Korea to see filming locations or to experience the culture of Korea in person as Korean television dramas and songs gain popularity in Japan, Taiwan and China.

The number of tourists based on Korean Wave promotional activities organized by the KTO and packages planned jointly with domestic travel agencies and travel agencies in Korean Wave target countries, and the number of tourists induced by advertisements in Korean Wave target countries, reached about 250,000 people (occupying 35% of the total) with an estimated tourism revenue of about US\$273 million.<sup>183</sup>

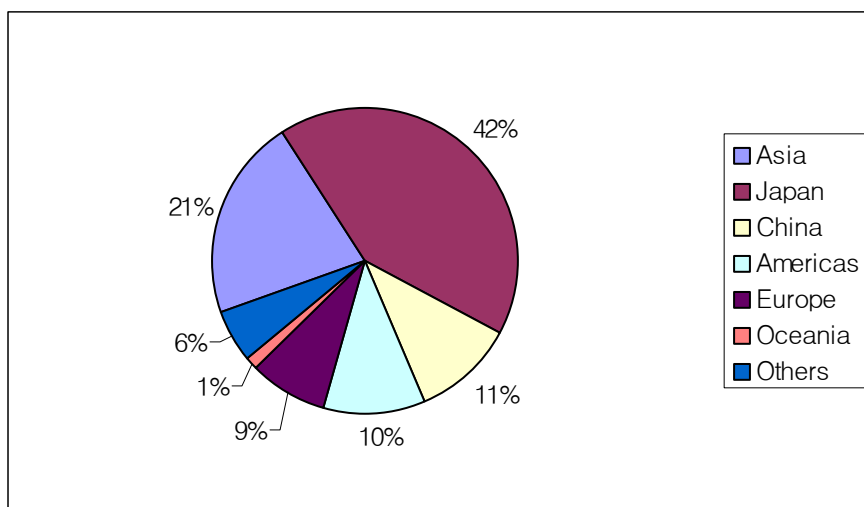
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<sup>183</sup> Ministry of Culture and Tourism (2005), “Korea Tourism Annual Report 2004”, pp. 14-38

## 1) Trends in Inbound Tourism

According to Korea's Statistics on Tourism<sup>184</sup>, Korea received a total of 5,818,298 foreign visitors in 2004, a 4.7% increase compared to the previous year. Travelers for sightseeing accounted for 71.9% (4,185,069) of the total, a 30.1% increase over the previous year while visitors on business accounted for 3.9%, an increase of 15.5%.

[Figure 17: Market Share by Region]



When looking at the trend of foreign visitors to Korea by region, Asia proved to be the largest market with 4,311,702 visitors, accounting for 74.1% of the total number of foreign visitors, followed by the Americas (10.5% of the total) and Europe (8.6% of the total) with 610,573 and 498,060 visitors respectively. Visitors from the Oceanic region numbered 77,927.

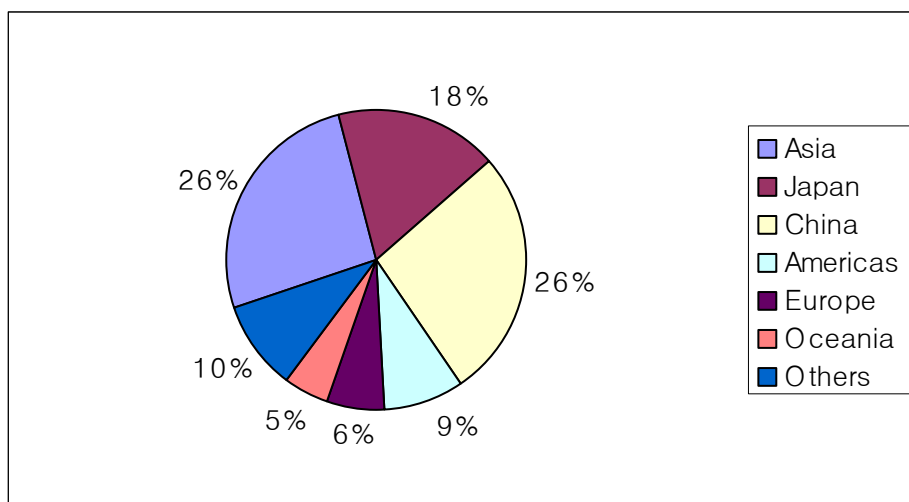
## 2) Trends in Outbound Tourism

In 2004, outbound travelers reached up to 8,825,442, exceeding for the first time 8 million people and resulted in an increase of 24.5% from the previous year. China occupied a 26.5% share of total outbound travelers. The next most popular destination was Japan, with a 17.8% share of the total, followed by Thailand (8.5%) and the United States (7.1%).

<sup>184</sup> Korea National Tourism Organization (2004), "Monthly Statistics of Tourism, Dec. 2004"

Outbound travelers for the purpose of sightseeing took 53.0% of the total and recorded a remarkable growth rate, 36.9% increase from the previous year number. Departures on business and official purposes increased respectively by 17.2% and 18.4%.

[Figure 18: Market Share by Region]



One of factors that increased the number of Koreans that travel abroad was the rapid introduction of a five-day workweek. It may present a challenge for the Korean tourism industry because if the local tourism industry does not provide satisfactory channels to cope with Korean's expanding leisure time, then the extended leisure time of Koreans will be either absorbed into other competitive leisure products or consumed through overseas travel products.

### 3) Tourism Balance

Tourism revenues for 2004 recorded US\$5.7 billion, a 6.6% growth compared to US\$5.3 billion in 2003. On the other hand, tourism expenditures by Korean overseas travelers totaled US\$9.5 billion, a 15.2 % increase compared to US\$8.3 billion in 2003.

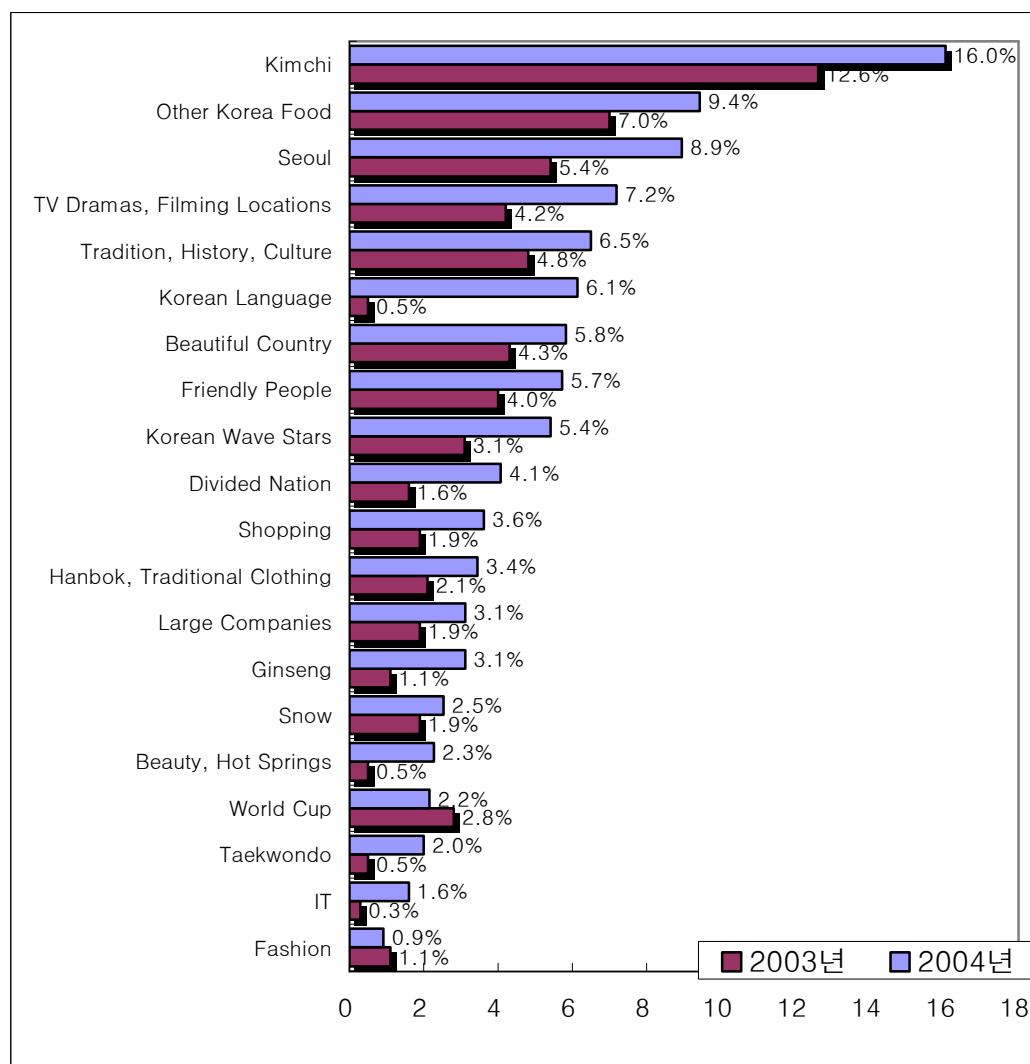
With this, 2004 recorded a large deficit (US\$3.8 billion), up from 2002 (US\$3.1 billion), which shows a declining trend after the recorded surplus that lasted for three consecutive years (1998-2001). The continuous tourism revenue deficit is caused by the number of Korean overseas travelers exceeding that of foreign visitors to Korea.



## 2. Korea Tourism Images

Concerning the representative image of Korea, ‘Kimchi’ (16.0%) was referred to the most, followed by ‘Other Korean Food’ (9.4%), ‘Seoul’ (8.9%), ‘TV drama/ movies filming locations’ (7.2%), ‘Tradition/History/Culture’ (6.5%), ‘Korean Language’ (6.1%), ‘Beautiful Country’ (5.8%), ‘Friendly People’ (5.7%), and etc.<sup>185</sup>

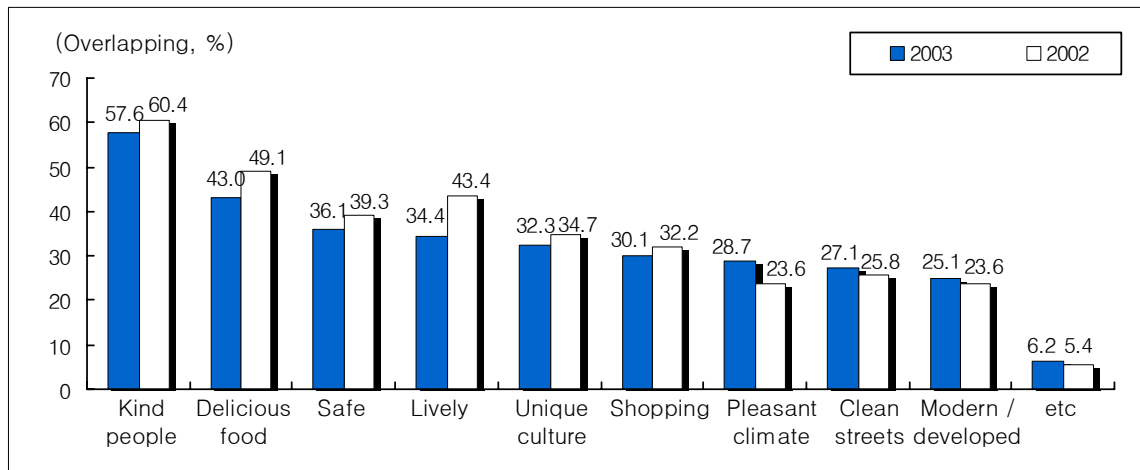
[Figure 19: Worldwide Netizens’ Image of Korea]



<sup>185</sup> Korea National Tourism Organization (2004), “Worldwide Netizens Survey ”

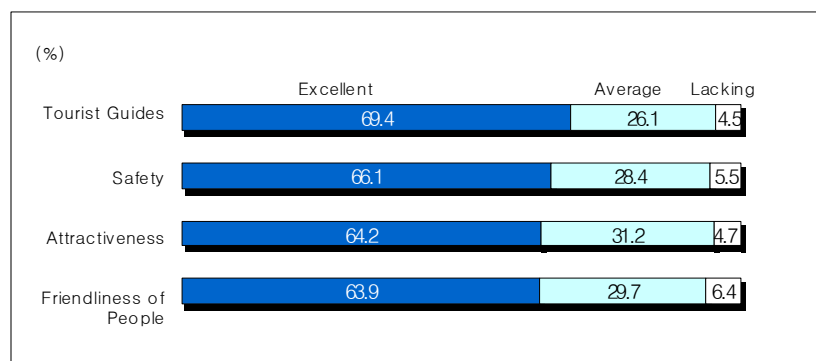
According to the Foreign Visitors Survey<sup>186</sup>, a sample of 5,023 foreign tourists returning to their country responded with positive impressions of ‘Kind and Friendly People’ (57.6%), ‘Delicious Food’ (43.0%), ‘Safe Environment’ (36.1%), ‘Lively Atmosphere’ (34.4%), and so on.

[Figure 20: Visitors’ Impressions of Korea]



In terms of overall ratings on Korea tourism, ‘Safety’ (69.4%), and ‘Friendly People’ (66.1%) were extremely high, followed by ‘Attractiveness’ (64.2%), ‘Tourist Guides’ (63.9%).<sup>187</sup>

[Figure 21: Visitors’ Assessment of Korea]

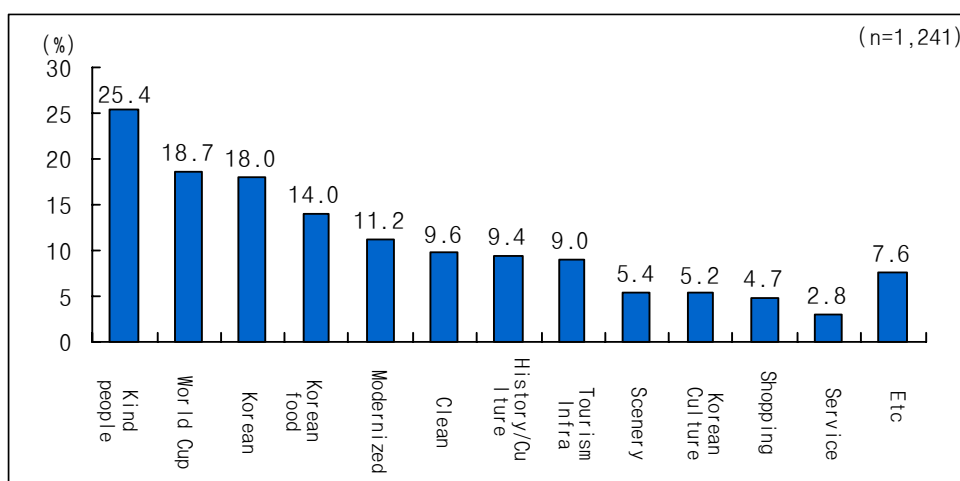


<sup>186</sup> Korea National Tourism Organization (2003), “Foreign Visitors Survey”, pp.120-124

<sup>187</sup> Korea National Tourism Organization (2003), “Foreign Visitors Survey”, pp. 117-119

During the World Cup period, visitors are impressed the most with ‘Kindness’ (25.4%), followed by the ‘World Cup’ (18.7%), ‘Korean’ (18.0%), and so forth.<sup>188</sup>

[Figure 22: Visitors’ Impressions of Korea during World Cup 2002]



Recently, the ‘Korean Wave’ (the phenomenon of Korean pop-culture spreading through Asia) has and is likely to continue contributing to the positive image of Korea.

According to a survey on national image conducted in three advanced countries – the United States, Japan and Germany, six to seven out of ten respondents said they have a favorable view of Korea and Korean people.

On the other hand, a survey on national image found there were things that gave Korea a negative image. Particularly, the Korean War and the nation's past authoritarian governments; the potential instability of the relationship between South and North Korea; human rights violations; and the uncertainty of the relationship between companies and unions were pointed out.<sup>189</sup>

<sup>188</sup> Korea National Tourism Organization (2002), “Foreign Visitors Survey during Word Cup 2002”

<sup>189</sup> [http://www.korea.net/news/issues/issueDetailView.asp?board\\_no=6031](http://www.korea.net/news/issues/issueDetailView.asp?board_no=6031), “KOIS sponsors symposium on Korea's national image”, January 19, 2005

Even though Korea has adopted varied methods to deal with complaints, such as using IT to help eliminate the language barrier that many tourists come up against, some foreigners visiting Korea still find language a problem (61.5%). Also, heavy downtown traffic congestion (31.1%) is frustrating and misspellings on English signboards (23.5%) are confusing, according to surveys.<sup>190</sup>

### **3. Korean Tourism Attractions**

Victor T.C. Middleton<sup>191</sup> defined managed visitor attractions as designated permanent resources that are controlled and managed for their own sake and for the enjoyment, entertainment and education of the visiting public. Within the definition there can be a wide range of different types of attractions. He listed ten different categories of permanent managed attractions as follows:

- Ancient monuments
- Historic buildings
- Designated areas, parks and gardens
- Theme parks
- Wildlife attractions
- Museums
- Art galleries
- Industrial archeology sites
- Themed retail sites
- Amusement and leisure parks

The range of experiences provided by attractions is very wide and in each case reflects the resource that the site provides and its interaction with the interests and personality of each visitor.

Visitor attractions play an essential role in tourism as elements within the destination's environment that largely determine consumers' motivation and choices. In fact, as many

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<sup>190</sup> Korea National Tourism Organization (2003), "Foreign Visitors Survey", pp. 123

<sup>191</sup> Victor T.C. Middleton, Marketing in travel and tourism, pp. 349-357

services are increasingly globally branded and marketed, visitor attractions have a particularly important role to play in both representing and delivering a sense of place that provides the basis for competition between destinations.

The government<sup>192</sup> has selected tourist attractions around the country, which it considers, either possess development potential such as the abundant natural tourism resources, easy accessibility by tourists, and less development obstacles, or have the needs to be developed in terms of tourism policy. But it does not sufficiently present the category of visitor attractions.

Managed visitor attractions of Korea may be classified as Korean Wave and Art, Cultural Heritages, Traditional Sports and Games, Theme Parks, Temple Stay, Geumgangsan Diamond Mountains, National Parks, Museums, Korean Food, and Shopping according to the special interests introduced by the Korea Travel Guide.

To construct the managed visitor attractions of Korea by using a brand hierarchy, an explicit ordering of brands can display the number and nature of common and distinctive brand components across visitor attractions. A brand hierarchy is a useful means to graphically portray an organization's branding strategy, by capturing the potential branding relationships among the different products (Kevin Lane Keller, 2003).<sup>193</sup>

Figure 20 displays example of the Korea visitor attractions' brand hierarchy, even though some Korea visitor attractions do not have yet any distinctive brand.

The highest level of the hierarchy involves the corporate brand. At the next-lower level, a family brand is brand that is used in more than one product category but is not necessarily the name of the corporation itself. An individual brand is restricted to essentially one product category, although it may be used for several different product types within the category (Kevin Lane Keller. 2003).<sup>194</sup>

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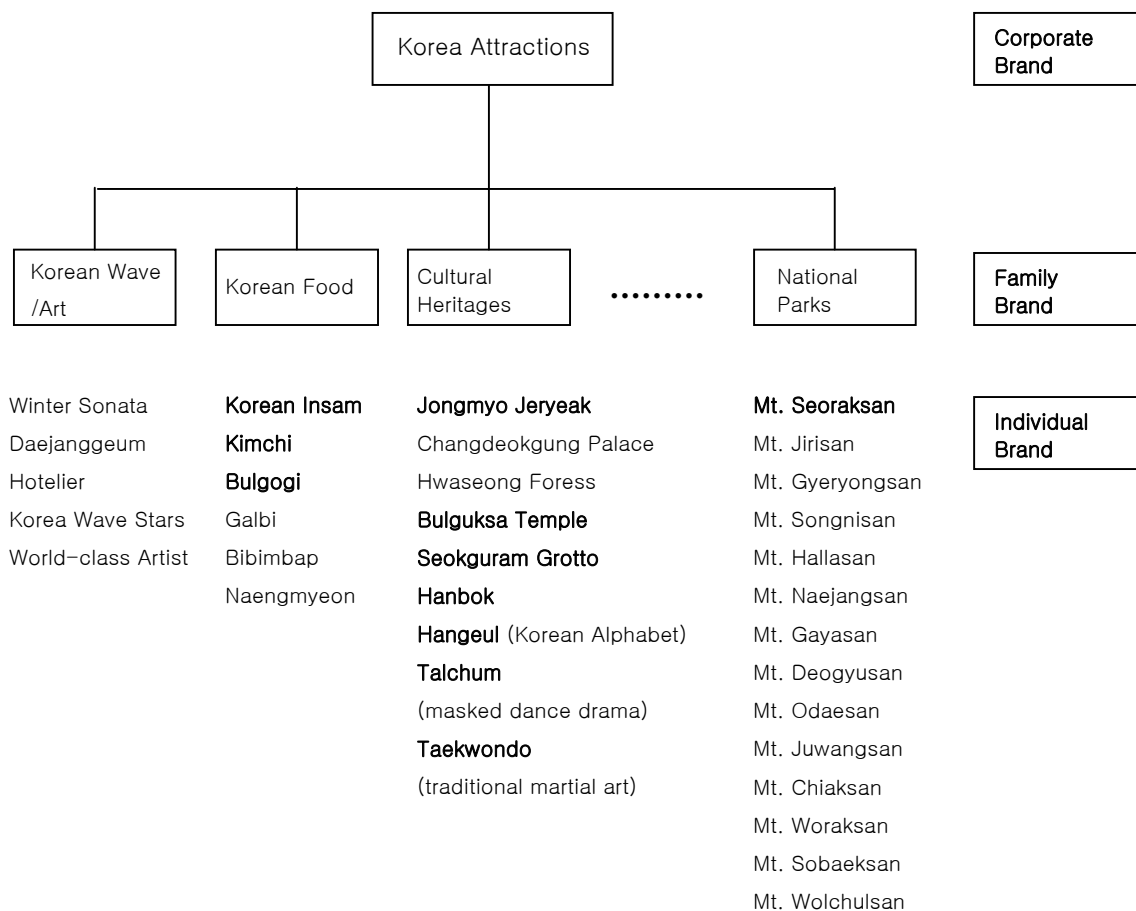
<sup>192</sup> Ministry of Culture and Tourism (2003), "Korea Tourism Annual Report 2001-2002", pp. 42

<sup>193</sup> Kevin Lane Keller, Strategic Brand Management: building, measuring, and managing brand equity, pp. 48

<sup>194</sup> Ibid., pp. 536-537

It should be noted that the brand hierarchy of Korea visitor attractions includes the ten representative Korean images – which are *Hanbok* (traditional Korean attire), *Hangeul* (Korean alphabet), *Kimchi* (spicy pickled vegetables) · *Bulgogi* (barbecued beef), *Bulguksa Temple* · *Seokguram Grotto*, *Korean Insam* (Ginseng), *Taekwondo*, *Jongmyo Jeryeak* (Intangible Cultural Property No. 1), *Talchum* (masked dance drama), *Korean artists and musicians*, *Mt. Seoraksan* – selected by Ministry of Culture and Tourism.

Korea corporate brand should have the characteristics of both family and individual and be comprised of the brand hierarchy to represent Korean tourism. In terms of representative Korean images, the cultural heritage category is likely to have an abundant and deep attractiveness which may contribute to the competitive advantages and unique characteristics of Korean tourism.



[Figure 23: Korea Visitor Attractions' Brand Hierarchy]

#### 4. Korean Tourism Brand

The KTO is the driving force in planning and carrying out Korean tourism promotion in a comprehensive way to attract foreign visitors. In this sense, the KTO can be the representative organization to elevate the Korean tourism brand.

Many slogans and logos were developed to successfully promote things like the Visit Korea Year, 2002 World Cup, Korea Wave, Korea tourism, etc., but unfortunately Korea did not have a clear, representative tourism brand. And the slogans and logos created seem to have been used without systematic brand strategies or the tourism industry involved.

Until now, the slogan representing Korea has been 'Land of the Morning Calm' which in the past was a great slogan to depict Korea as a mysterious Asian country. But nowadays, owing to rapid economic growth and democratization, it is very difficult to find this image of the 'Morning Calm'.<sup>195</sup>

Ahead of the 2002 FIFA World Cup finals, the government made it a priority to choose an English slogan representing Korea. After much deliberation, the government collected opinions from various groups including foreign residents in Korea, correspondents of foreign media in Seoul, Korean missions abroad, and state-run institutions. It also considered the outcome of a survey conducted by KBS on its Internet visitors. As a result of these efforts, "Dynamic Korea" was adopted as a slogan to symbolically illustrate the image of Korea.<sup>196</sup>



The Dynamic Korea logo<sup>197</sup> design represents a contemporary interpretation of the traditional Korean *taegeuk* (yin and yang) pattern and expresses "new waves" that symbolize an ever-continuing process of change and creation.

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<sup>195</sup> 국가브랜드경영연구소, “문화를 통한 국가브랜드가치 제고전략 최종보고서”(2003. 12), pp. 158

<sup>196</sup> [http://www.korea.net/News/Issues/IssueDetailView.asp?board\\_no=6011](http://www.korea.net/News/Issues/IssueDetailView.asp?board_no=6011), Yoo Jae-woong, “'Dynamic Korea' and Korean Dynamism”, viewed on January 06, 2005,

The logo further conveys the belief that all changes begin from the roots along with the image of a dynamic and forward-looking Korea.

One of the biggest problems facing 'Dynamic Korea' is 'what specifically is dynamic about Korea'. That is, though many people acknowledge that Korea is dynamic, the problem might be raised as to what exact points are dynamic about Korea.<sup>198</sup>

Unfortunately, 'Dynamic Korea' did not seem to be positioned well after finishing the 2002 World Cup, because this kind of campaign or slogan does not have a long lasting strategy or vision. Above all, it did not reflect much about the opinions in the tourism industry.

So there remain questions whether 'Dynamic Korea' appeals sufficiently to tourism resources and attractiveness, and whether 'dynamic' attributes really appeal to foreign tourists. Because 'Dynamic Korea' as a national brand may not represent the essence of Korean tourism sufficiently, a new tourism brand needs to be developed to drive Korean tourism.

There is an opinion<sup>199</sup> that Korea needs to move past the symbolic level and begin building relationships with the public abroad. A working model needs to be established and the nation should look toward countries like Great Britain and Australia, where government and industry work together to promote a national image.

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<sup>197</sup> <http://www.korea.net/news/issues/issueDetailView.asp?> "New 'Dynamic Korea' Logo", June 19, 2004

<sup>198</sup> 국가브랜드경영연구소, “문화를 통한 국가브랜드가치 제고전략 최종보고서”(2003. 12), pp. 158

<sup>199</sup> [http://www.korea.net/news/issues/issueDetailView.asp?board\\_no=6031](http://www.korea.net/news/issues/issueDetailView.asp?board_no=6031), “KOIS sponsors symposium on Korea's national image”, January 19, 2005



## **VI. Branding Korea Tourism**

### **1. Developing a Korean Tourism Brand Identity**

Because a destination is not a single product but a composite product that encompasses all providers of visitor and visitor-related services – travel agencies, hotels, transportation, and restaurants – it is very difficult to brand. Thus branding efforts require a wide variety of activities to incorporate and reflect diverse opinions that will meet visitors' expectations.

The Korean tourism brand has to include what Korean tourism aspires to be, a unique set of brand associations, and brand awareness to build as much brand equity as possible. It will also be helpful to establish a relationship between the brand and the customer by generating a value proposition involving functional, emotional or self- expressive benefits.

David A. Aaker<sup>200</sup> warns of being caught in the brand image and brand position trap. The brand image tends to be the brand identity rather than just one input to be considered because the patience, resources, or expertise to go beyond the brand image is lacking. Creating a brand identity is more than finding out what customers want. It must also reflect the soul and vision of the brand, and what it hopes to achieve.

The brand position trap occurs when the search for a brand identity becomes a search for a brand position, stimulated by a practical need developing the communication programs. The goal then becomes an advertising tag line rather than a brand identity. This trap inhibits the evolution of a full-fledged brand identity, because strategists continuously weed out those aspects that they feel are not worth communicating.

Kevin Lane Keller, Brian Sternthal and Alice Tybout present five pitfalls to watch out for:<sup>201</sup>

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<sup>200</sup> David A. Aaker, *Building Strong Brands*, pp. 69-71

<sup>201</sup> Kevin Lane Keller, Brian Sternthal and Alice Tybout, "Three Questions You Need to Ask About Your Brand", *Harvard Business Review* (September 2002), pp. 81-86

- Organizations sometimes try to build brand awareness before establishing a clear brand position.
- Organizations often promote attributes that consumers do not care about.
- Organizations sometimes invest too heavily in points of difference that can easily be copied.
- Certain Organizations become so intent on responding to competition that they walk away from their established positions.
- Organizations may think they can reposition a brand, but this is nearly always difficult and sometimes impossible.

The Brand Report Card by Kevin Lane Keller<sup>202</sup> can be helpful to grade the brand's performance for each of the ten characteristics that the world's strongest brands share and construct:

- The brand excels at delivering the benefits customers truly desire.
- The brand stays relevant.
- The pricing strategy is based on customers' perceptions of value.
- The brand is properly positioned.
- The brand is consistent.
- The brand portfolio and hierarchy make sense.
- The brand makes use of and coordinates a full repertoire of marketing activities to build equity.
- The brand's managers understand what the brand means to consumers.
- The brand is given proper support, and that support is sustained over the long run.
- The organization monitors sources of brand equity.

## **1) Brand Developing Strategy**

The decision whether to build on the existing associations or to move the associations in a new direction will depend on how much leverage the respective identity dimensions have in creating customer interest and loyalty and how imperative new associations be developed.

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<sup>202</sup> Kevin Lane Keller, "The Brand Report Card", Harvard Business Review (January-February 2000), pp. 147-157

KTO should check whether the owned associations carry the load in the current competitive arena or if it is possible to make a convincing claim that the new associations are deserved, or the claims will lack credibility and substance and thereby risk damaging the core associations (David A. Aaker, 2000).<sup>203</sup>

There are many kinds of symbols and logos related to the Korea tourism brand: the current KTO name and symbol mark, Korea logo, Visit Korea Mascots, and the Korean Wave brand. Before developing the Korean tourism brand, KTO needs to review how those symbols and logos are perceived, whether they can represent Korean tourism, what meanings they have, and whether they can harmonize with Dynamic Korea.

Then it is likely to be a prerequisite to try to revise, elaborate or enrich these symbols' meanings and structure. For example, BTA created VisitBritain as its tourism brand which was already established as the URL for its website. To arrange the Korean tourism logo and symbol around the KTO name, it follows:



Korea Tourism Organization C.I



Visit Korea Logo and Mascots



Korea Logo



Website Brand



Korean Wave Brand

The Korean tourism characters and logos were launched to celebrate the 'Visit Korea Year', to put a unified image on Korean tourism promotion materials, and to utilize the cultural trend of Korean Wave rather than to develop an impressive brand that incorporates brand soul, values, brand personality, the organizational competencies and other requisite elements.

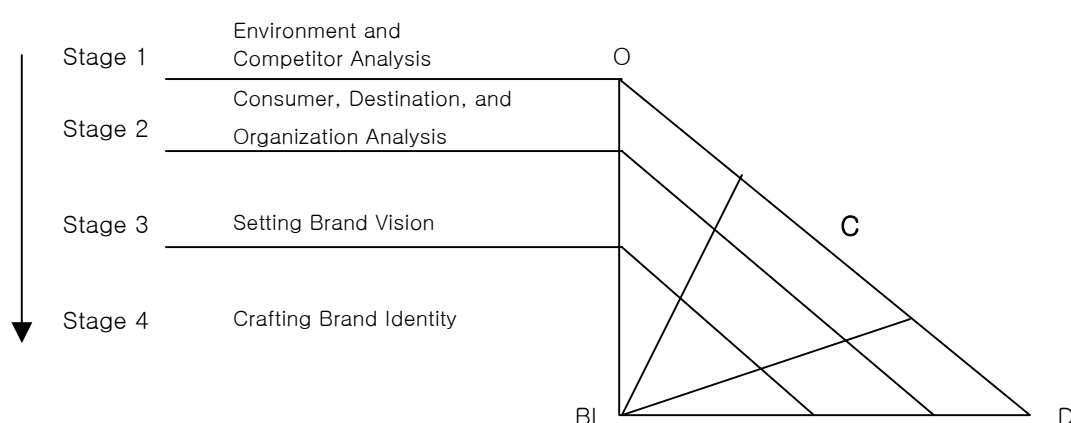
<sup>203</sup> David A. Aaker and Erich Joachimsthaler, *Brand Leadership*, pp. 85-87

Another strategy for developing the Korean tourism brand is to tie it in with the KTO's name, from which many advantages can be gained. With the goodwill that has been built up over the years from continuous advertising and a commitment to consistency, the brand can gain instant acceptance.

Consumers feel more confident trying a brand which draws upon the name of a well-established organization. There are advantages in all aspects of communication to be gained from economies of scale when an organization ties a brand name in with its corporate name (Leslie de Chernatony & Malcolm McDonald, 2005).<sup>204</sup>

The alternative is to develop the new brand to symbolize the destination's uniqueness like the kangaroo/ sun and light of Australia, Joan Miro's sun of Spain, and the brand essence 'landscape' of New Zealand.

For building the Korean tourism brand, there are four main stages to follow: In the first stage, the environment and competitors surrounding the brand are analyzed for securing the competitive advantage. Second, the analysis for organization, customer, and destination is entailed for securing customer loyalty and competitive advantage of the destination, and identifying the unique organizational culture behind the brand. Third, the ideal future of the destination is portrayed by brand vision. The final stage is to craft a unique set of brand associations that the brand hopes to achieve.



<sup>204</sup> Leslie de Chernatony & Malcolm McDonald, *Creating Powerful Brands*, pp. 104-105

## **2) Crafting a Brand Identity System**

### **Stage 1: Environment and Competitor Analysis**

First, the KTO needs to review the current and future marketing environment for tourism, through which the KTO can take advantage of the opportunities and weather the threats. While traditionally the tourism industry has not received much recognition from both governments and the public, this situation is changing dramatically and tourism has grown to the point where it can now claim to be the world's largest industry.

In spite of the constantly changing forces that influence tourism, some of the most influential for the present and into foreseeable future are dealt with: continuous global economic growth, resident-responsive tourism, socioenvironmental awareness, technology innovation, emergence of the knowledge-based society, demographic shifts, shifting value systems, diversity within a homogeneous world, the quest for stability and security, change from a service to an experience economy, and the evolution of leisure time (Charles R. Goeldner, J.R. Brent Richie, 2003).<sup>205</sup>

Next, the KTO needs to review the current brand position and strengths and vulnerabilities of the major competitor countries, and to assess not only the current reality, but also the future trajectory (David A. Aaker, 1996).<sup>206</sup>

Brands are rarely chosen without being compared against others. Although several organizations benchmark their brands against competition, it often appears that they misjudge their key competitors. It needs to undertake interviews with current and potential consumers to identify those brands that are considered similar (Leslie de Chernatony & Malcolm McDonald, 2005).<sup>207</sup>

Therefore, it would be worthwhile to review the tourism brand position of countries in the East Asia, Pacific and South Asia regions – China, Hong Kong, Japan, Malaysia, Singapore, Thailand, Australia, New Zealand, etc. Their brand positions may be more or

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<sup>205</sup> Charles R. Goeldner, J.R. Brent Richie, *Tourism: principles, practices, philosophies*, pp. 561-570

<sup>206</sup> David A. Aaker, *Building Strong Brands*, pp. 193

<sup>207</sup> Leslie de Chernatony & Malcolm McDonald, *Creating Powerful Brands*, pp. 59

less inferred from the following slogans even though more material is required to have a sufficient grasp of their brand strategies.

Country	Slogans
Australia	Life in a Different Light
Canada	Discover our true nature
China	China Forever
Hong Kong	Hong Kong: Live it, Love it!
Japan	Explore Japan!
Malaysia	Malaysia, Truly Asia
New Zealand	100% Pure New Zealand
Singapore	Uniquely Singapore
Thailand	Amazing Thailand, experience variety Tourism Capital of Asia

To look at some cases, Singapore is enthusiastic over achieving strong brand recognition, positioning her as a premier travel destination among travelers with the slogan “Uniquely Singapore”, this emphasizes a dynamic city and a harmonious blend of culture, cuisine, arts and architecture.

Hong Kong puts emphasis on the diverse city lifestyle, skyline, the distinctive blend of East and West, luxurious shopping, and culinary delicacies with the slogan “Live it, Love it!”

## **Stage 2: Consumer, Destination, and Self-Analysis**

To examine the dynamics of the market and customer trends, and to determine which functional, emotional, and self-expressive benefits will motivate customers to buy and use the brand is of particular usefulness.

And it is strategically important to understand which segments are the most attractive target for the brand and most relevant to the brand identity development. Also, it is significant to consider what customer needs are not being met by the existing product offerings (David A. Aaker, 1996).<sup>208</sup>

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<sup>208</sup> David A. Aaker, Building Strong Brands, pp. 191-193

Second, there needs to review how the Korean attractions are perceived and positioned. Korea attractions illustrated by the example of brand hierarchy should be categorized more elaborately in order to compare them with other competitive countries and to get hold of what added values are differentiated.

Perceptual mapping may be useful for identifying Korean attractions' competitive set and also open spaces that can represent an opportunity for repositioning away from the competition by attractions group (Philip Kotler, John Bowen, and James Makens, 2003).<sup>209</sup>

Last, the KTO must evaluate its culture, values, and its staff to identify its core competence because a perception of an organization is more difficult for competitors to copy than specific brand attributes, which can be easily surpassed. Thus organizational associations can be a major source of an organization's sustainable advantage (David A. Aaker, 1996).<sup>210</sup>

It should be audited how well brand and organizational culture match each other. Firms such as 3M and Microsoft have shown how brand and corporate culture are closely interlinked and how they affect each other. Their brand mission focusing on innovation is backed up by a corporate culture encouraging experimentation, banning bureaucracy and publicly recognizing success (Leslie de Chernatony & Malcolm McDonald, 2005).<sup>211</sup>

An expert organization is seen as especially competent at making and selling its product. A trustworthy organization will be perceived as honest in its communication and dealings with customers, and sensitive to customer needs (David A. Aaker, 1996).<sup>212</sup>

### **Stage 3: Setting Brand Vision**

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<sup>209</sup> Philip Kotler, John Bowen, and James Makens, *Marketing for Hospitality and Tourism*, pp. 290-292

<sup>210</sup> David A. Aaker, *Building Strong Brands*, pp. 130-136

<sup>211</sup> Leslie de Chernatony & Malcolm McDonald, *Creating Powerful Brands*, pp. 55

<sup>212</sup> David A. Aaker, *Building Strong Brands*, pp. 130-136

The destination vision provides a more inspirational portrait of the ideal future that the destination hopes to bring about, while a tourism philosophy sets out the overall nature of tourism in a destination (Charles R. Goeldner, J.R. Brent Richie, 2003).<sup>213</sup>

The KTO's vision is "to be a national organization that creates a new paradigm of the tourism industry and makes Korea an attractive country worthwhile to visit again." To consider it by the brand sphere model, KTO seems to reflect the organizational culture to develop Korean tourism and its future, along with deliberating the customer's needs and wants.

ATC's vision seems to attach a great deal of weight to its stakeholders and more or less to organization culture and destination by implying the value. STB's vision gives the impression of putting a lot of weight into organization 'to be a leading economic development agency', and connoting to play a pioneering role to develop the destination. But it also accentuates the customer through one of its several values, "We put the customer first."

On the other hand, TAT's vision 'being a center of excellence in promoting and developing sustainable tourism' seems to lay emphasis on the customer and destination. VisitBritain has a vision for each of its stakeholders (overseas customer, domestic customer, tourism industry, government, strategic partners, and staff), customer and organization.

Country	Vision
Australia (ATC)	To be respected by our stakeholders for the value we add to inbound tourism.
Singapore (STB)	To be a leading economic development agency in tourism, always setting new benchmarks and pioneering the best practices.
Thailand (TAT)	Being a center of excellence in promoting and developing sustainable tourism, upholding the Thai dignity and international standards and creating an equilibrium of the economy, society and environment.

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<sup>213</sup> Charles R. Goeldner, J.R. Brent Richie, *Tourism: principles, practices, philosophies*, pp. 425



Brand vision can be applied as an intermediary variable to lead how much the brand identity will reflect the needs and aspires of the customer, organization and destination. From the subjective perspective, to graph each country's brand vision on the brand sphere model may follow as Figure 24:

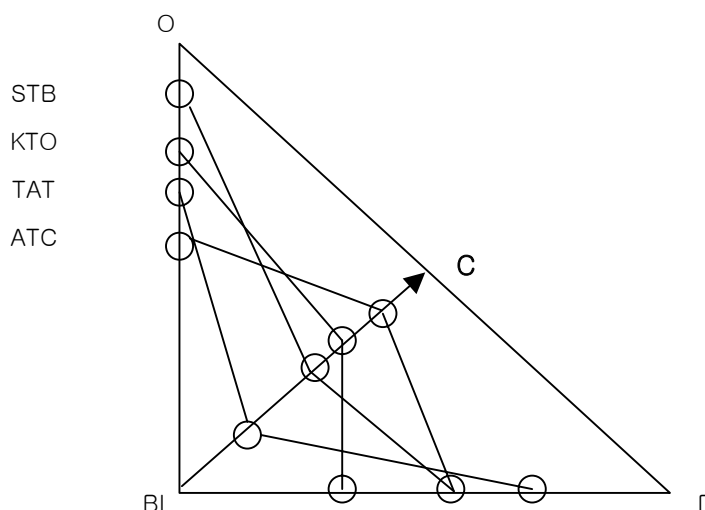


Figure 24

A compelling vision by a leader is the foundation and the inspiration for the best brands. The best identities emerge from organizations with effective leaders, who make it a priority to articulate their vision clearly and to make it accessible. These leaders map out a strategy for the future and motivate the people whether they are customers or employees (Alina Wheeler, 2003).<sup>214</sup>

But in fact, brand visioning is typically a team-base activity and involves a process of amending drafts of previous visions as feedback is provided. The senior team needs to manage the process, and benefits from involving staff since a challenging and richer array of idea results.

A brand vision has three components. The first component, the envisioned future, encourages to think about the type of brand environment the organization would like to bring about ten years ahead. The second component, the brand purpose, considers how the world is going to be a better place as a consequence of the brand and whether this will enthuse and guide staff. The third component of the brand vision is the brand's

<sup>214</sup> Alina Wheeler, "Designing Brand Identity: a complete guide to creating, building, and maintaining strong brands", Joney Wily & Sons, Inc. (2003), pp. 16-17

values. Values drive staff behavior as they ‘walk the talk’, delivering the brand promise (Leslie De Chernatony, 2001).<sup>215</sup>

#### **Stage 4: Crafting Brand Identity**

The identity of the brand is the foundation of any good brand-building program. An organization must have a clear brand identity with depth and texture so that those designing and implementing the communications programs do not send conflicting or confusing messages to customers.

A clear and effective brand identity should be linked to the business’s vision and its organizational culture and values. It should provide guidance as to which programs and communications will support and reinforce the brand and which will detract and confuse. When a clear and strong brand identity is lacking, a brand is like a ship without a rudder (Erich Joachimsthaler, David A. Aaker, 1999).<sup>216</sup>

To conceive the core of the brand, the brand’s team needs first to identify the three critical functional advantages the brand should have over competitors. For each advantage separately, what emotional reward could be associated with that particular advantage, what value would this emotional reward link into and finally what personality trait could tie in with this value should be considered (Leslie De Chernatony, 2001).<sup>217</sup>

The core identity usually does not possess enough detail to perform all of the functions of brand identity. In particular, a brand identity should help an organization decide which program or communication is effective and which might be damaging or off target. Even a well-thought-out and on-target core identity may ultimately be too ambiguous or incomplete for this task. The extended brand identity includes elements that provide texture and completeness. It fills in the picture, adding details that help

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<sup>215</sup> Leslie De Chernatony, “A Model for Strategically Building Brands”, *Brand Management* Vol. 9, No. 1 Sept. 2001, pp. 32-44

<sup>216</sup> Erich Joachimsthaler, David A. Aaker, “Building Brands without Mass Media”, *Harvard Business Review on Brand Management*, Harvard Business School Press (1999), pp. 5-6

<sup>217</sup> Leslie De Chernatony, *A Model for Strategically Building Brands*, pp. 32-44

portray what the brand stands for. Important elements of the brand's marketing program can be included (David A. Aaker, 1996).<sup>218</sup>

It may possible to find the Korean tourism brand from one of the representative images of Korea, that is, the ten images of Korea – Hanbok, Hangeul, Kimchi / Bulgogi, Bulguksa Temple / Seokguram Grotto, Korean Insam, Taekwondo, Jongmyo Jeryeak, Talchum, Korean Artists and Musicians, and Mt. Seoraskan.

But to not be caught in the brand image trap is important. While brand image is usually passive and looks to the past, but brand identity should be active and look to the future. It must reflect the soul and vision of the brand, what it hopes to achieve. Similarly, a brand identity should not accept existing perceptions, but instead should be willing to consider creating changes (David A. Aaker, 1996).<sup>219</sup> Arduous efforts should be paid on going beyond the brand image.

One of the positive images of Korea that foreign visitors responded to was the 'Kind and Friendly People'. The genuine and warmhearted nature of Korean people may serve to identify the Korean tourism brand personality. The current characters, Chorong-ee (the boy) and Saekdong-ee (the girl) seem to have been relatively well applied to stage a welcoming atmosphere.

If the brand identity is not well defined, it may have visibility but no personality. A logo is but the tip of an iceberg in an organization expression. If it is not supported by the passion of an organization's leadership, if it is not about meaning and shared objectives, it will fast become generic and familiar, not loved. Through the process of vision, visualization, and expression, identities with character and personality forge connections with customers through unique, evocative, and multidimensional messages; the expression of the brand is without limits (Marc Gobe, 2001).<sup>220</sup>

Once the brand personality has been identified, its essentials remain consistent while

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<sup>218</sup> David A. Aaker, *Building Strong Brands*, pp. 87-88

<sup>219</sup> *Ibid.*, pp. 68 - 70

<sup>220</sup> Marc Gobe, *Emotional Branding*, pp. 121-158

refinements may be made to how the values are expressed in the brand architecture. The secret is continually to evolve and enrich the original brand personality, building in the initial strengths to strengthen their appeal and broaden the market (Nigel J. Morgan, Annette Pritchard and Rachel Piggott, 2003).<sup>221</sup>

A Nike Brand Identity might be helpful to illustrate the possible brand identities because Nike has been a dramatic success in the world of sports and fashion. Like many strong brands, it has identities that different by segment (David A. Aaker, 1996).<sup>222</sup>

**Core Identity**

Product thrust: Sports and fitness  
User profile: Top Athletes, plus all those interested in fitness and health  
Performance: Performance shoes based on technological superiority  
Enhancing: Enhancing people's lives through athletics

**Extended Identity**

Brand personality: Exciting, provocative, spirited, cool, innovative, and aggressive; into health and fitness and the pursuit of excellence  
Basis for relationship: Hanging out with a rugged, macho person who goes for the best in clothing, shoes, and everything else  
Subbrands: Air Jordan and many others  
Logo: "Swoosh" symbol  
Slogan: "Just do it"  
Organizational associations: Connected to and supportive of athletes and their sports; innovative  
Endorsers: Top athletes, including Michael Jordan, Andre Agassi, Deion Sanders, Charles Barkley, and John McEnroe  
Heritage: Developed track shoes in Oregon

**Value Proposition**

Functional benefits: High-technology shoe that will improve performance and provide comfort  
Emotional benefits: The exhilaration of athletic performance excellence; feeling engaged, active, and healthy  
Self-expressive symbolic benefits: Self-expressive is generated by using a shoe with a strong personality associated with a visible athlete

**Credibility**

Makes performance shoes and clothing that are stylish

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<sup>221</sup> Nigel J. Morgan, Annette Pritchard and Rachel Piggott, Destination branding and the role of the stakeholders, pp. 285-299

<sup>222</sup> David A. Aaker, Building Strong Brands, pp. 91

### 3) Choosing Brand Elements

Brand elements are names, logos, symbols, characters, slogans, etc. In choosing brand elements, six criteria are required (Kevin Lane Keller, 2003)<sup>223</sup>:

- Memorability
- Meaningfulness
- Likability
- Transferability
- Adaptability
- Protectability

A necessary condition for building brand equity is achieving a high level of brand awareness. Toward that goal, brand elements can be chosen that are inherently memorable and therefore facilitate recall or recognition in purchase or consumption settings. Besides choosing brand elements to build awareness, brand elements can also be chosen whose inherent meaning enhances the formation of brand associations.

The associations suggested by a brand element may not always be related to the product. Thus, brand elements can be chosen that are rich in visual and verbal imagery and inherently fun and interesting. The fourth general criterion concerns the transferability of the brand element – in both a product category and geographic sense.

The fifth consideration concerns the adaptability of the brand element over time. Because of changes in customer values and opinions, simply because of a need to remain contemporary, brand elements often must be updated over time. The sixth and final general consideration concerns the extent to which the brand element is protectable both in a legal and competitive sense.

Apple was a simple but well-known word that was distinctive in the product category. And it has factors facilitating the development of brand awareness. The meaning of the name could be reinforced visually with a logo that could easily transfer across geographic and cultural boundaries. Thus, the judicious choice of a brand name can make an appreciable contribution to the creation of brand equity.

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<sup>223</sup> Kevin Lane Keller, *Strategic Brand Management*, pp. 175-180

## 2. Positioning a Korean Tourism Brand

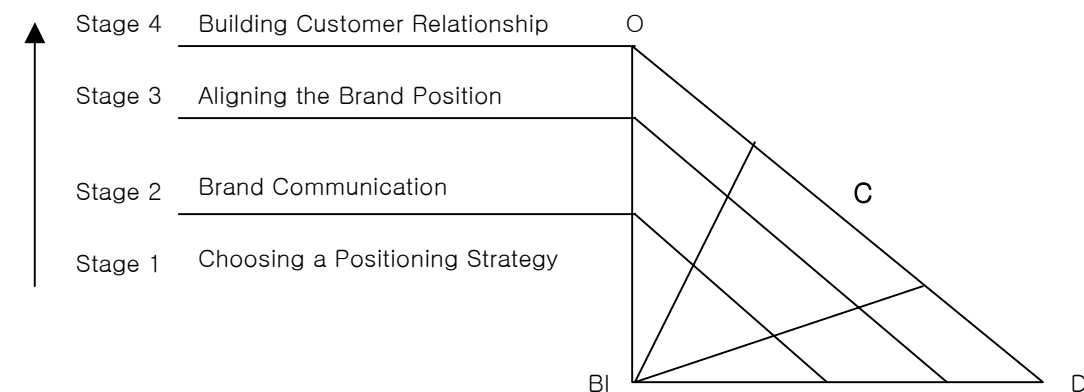
Positioning a destination presents a number of challenges, two of which are intangibility and inseparability inherent in marketing a service ‘product’. These lead to customer uncertainty. Despite the higher level of customer participation in the tourism purchase, the holiday-maker will still perceive an element of risk during the initial buying process (Luiz Moutunho, 2000).<sup>224</sup>

Because of the intangible, experiential nature of tourism products, an explicit positioning strategy is valuable in helping prospective customers to get a mental “fix” on a destination that would otherwise be amorphous. Failure to select a desired position in the marketplace and to develop a marketing action plan designed to achieve and hold this position may result in undesirable outcomes (Christopher H. Lovelock. 1996).<sup>225</sup>

For positioning the Korean tourism brand, four main stages are suggested:

First, brand positioning requires selecting the competitive advantage along with identifying the customer target. Second, all communications are integrated within the context of the brand. Third, the gap between what the brand stands for and what the customer imagine is aligned. Last, the brand gets to be maintained and managed as the vehicle for long-term customer loyalty.

To depict the brand positioning process, it follows:



<sup>224</sup> Luiz Moutunho, Strategic management in tourism, pp. 134-135

<sup>225</sup> Christopher H. Lovelock, Services Marketing, pp. 170-171

## 1) Choosing a Positioning Strategy

### Monitoring the Tourism Market

Because different customers may have different brand knowledge structures and thus different perceptions and preferences for the brand, it is important to identify the customer target (Kevin Lane Keller, 2003).<sup>226</sup>

And the brand position should target a specific audience, which may be a subset of the brand's target segment. There can also be a primary and secondary target segment (David A. Aaker, 1996).<sup>227</sup> The KTO segments the tourism market geographically – by Japan, China, South-east Asia, and Europe/America – and selects the major target markets and tries to position its tourism attractions with different slogans and promotion programs.

In the Japanese market, the KTO implemented various promotional activities such as the 'Korea-Japan Visit Year 2005' and the 'Korean Wave' under the slogan 'Dramatic Meeting', since Korean dramas and movies have been enjoying great popularity. In the Chinese market, the KTO made attempts to create a Korean Wave boom by hosting a Korea-China friendship festival in harmony with performances of Korean Wave stars, fashion shows and traditional performances with the slogan 'Dramatic, Modern Neighborhood'.

The KTO has been striving to expand into new markets – India and the Middle East – by promoting its four seasons, leisure, sports, and other attributes as a optimal Asian country under the slogan 'Colorful Adventures'. Marketing activities for the European and American markets placed emphasis on establishing a foundation for a Korean tourism boom through participation in large-scale exhibit expositions, special sales promotion and cultural tourism festivals with the slogan 'Korea, Where Old Meets New'.

The KTO should be aware of changing markets where customers are saturated with products and messages and try to create an opening in these markets. Positioning takes

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<sup>226</sup> Kevin Lane Keller, *Strategic Brand Management: building, measuring, and managing brand equity*, pp. 120

<sup>227</sup> David A. Aaker, *Building Strong Brands*, pp. 179

advantage of changes in demographics, technology, marketing cycles, customer trends, and gaps in the market to find new ways of appealing to the public. And positioning allows companies to turn obstacles into opportunities (Alina Wheeler, 2003).<sup>228</sup>

### **Choosing the Right Competitive Advantages**

The image the destination has in the consumer's mind, how it is positioned, is of more importance to its ultimate success than its actual characteristics. Special attention should be paid to position its brand so that it is perceived by the customer to occupy a niche in the marketplace occupied by no other brand.

To differentiate its product by stressing attributes that match the target markets' needs more closely than other brands and then to create a product image consistent with the perceived self-image of the targeted customer segment are important. As such, it needs to appeal to customers' values and self-images and in doing so, it is possible to appeal to the powerful discourses which have shaped those self-same values and images (Nigel Morgan and Annette Pritchard, 1998).<sup>229</sup>

Whatever the main thrust of strategy, be it promotion or facilitation, NTOs always have a vital function to perform for their destinations in choosing the single-minded communication propositions (messages and symbols) that serve to identify and position their countries in the minds of prospective visitors, and differentiate them from all others (Victor T.C. Middleton, 2001).<sup>230</sup>

The most unique and valuable aspects of the brand are often represented in the core identity. There should be a cluster of brand elements surrounding each core identity component that opens up multiple execution alternatives. The brand position often should include the core identity just so communication elements do not stray from the brand's essence (David A. Aaker, 1996).<sup>231</sup>

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<sup>228</sup> Alina Wheeler, *Designing Brand Identity*, pp. 36

<sup>229</sup> Nigel Morgan and Annette Pritchard, *Tourism promotion and power*, pp. 141

<sup>230</sup> Victor T.C. Middleton, *Marketing in travel and tourism*, pp. 336-337

<sup>231</sup> David A. Aaker, *Building Strong Brands*, pp. 178



The brand identity of JoongAng Ilbo (Korean daily newspaper), designed by Infinite, features the letter “J” in the shape of an ear. The tagline, “We will be the eyes and ears of the public” is reinforced by a circle which stands for the earth. The identity places JoongAng Ilbo at the center of the world. Their standards are extensive, and anticipate every category of applications (Alina Wheeler, 2003).<sup>232</sup>

Today, as the mass market is fragmenting into many small segments, companies are trying to broaden their positioning strategies to appeal to more segments. However, as companies increase the number of claims for their brands, they risk disbelief and a loss of clear positioning. Not all brand differences are meaningful or worthwhile; not every difference makes a good differentiator (Philip Kotler, Gary Armstrong, 2004).<sup>233</sup>

The KTO segments the target market geographically and demographically, and targets the each major market in which it desires can attract the visitors with different positions and slogans. It must carefully select the ways in which it will distinguish itself from competitors.

Above all, however, the KTO may need to be keen on crafting and conveying the unified position which fortifies a Korean tourism brand across the major markets rather than presenting several slogans or positions lacking in brand strength. In addition, KTO’s promotion activities should be elaborately practiced and supported by delivering values that the brand positioning implies.

“I love New York, Canada’s The World Next Door, and BTA’s heritage themes all serve to brand and identify their destinations with unique labels. To be successful in practice, such labels must be based on genuine product values and attributes that can be delivered and that visitors recognize as authentic, not fake” (Victor T.C. Middleton, 2001).<sup>234</sup>

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<sup>232</sup> Alina Wheeler, *Designing Brand Identity*, pp.119

<sup>233</sup> Philip Kotler, Gary Armstrong, *Principles of Marketing*, pp. 259-265

<sup>234</sup> Victor T.C. Middleton, *Marketing in travel and tourism*, pp. 336

## 2) Brand Communication

The positioning of a brand and the essence of its meaning with customers is at the heart of all marketing activity. In terms of strategic and tactical importance, properly positioning a brand is essential to creating a strong brand.

Equally important, however, is positioning the brand internally, that is, the manner by which the brand positioning is explained and communicated internally. With service companies especially, an up-to-date and deep understanding of the brand by virtually all employees is critical (Kevin Lane Keller 2003).<sup>235</sup>

To consider global strategies in terms of the degree of adaptation required to meet market differences is helpful. Figure 16 shows the communication strategies by Graham Hankinson and Philippa Cowking.<sup>236</sup>

Communication Strategy Matrix		
Communication	Standardized	Adapted
	Standardized	Adapted
Standardized	Fully global	Productive adaptive
Adapted	Communication adaptive	Fully adaptive

Figure 16

Communications may be standardized or adapted to the needs of individual countries. The key advantages of standardization are economies of scale both in terms of time and money. The opportunity to create, build and reinforce a consistent brand proposition which is recognizable to customers world-wide and which enables them to differentiate

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<sup>235</sup> Kevin Lane Keller, *Strategic Brand Management*, pp. 156

<sup>236</sup> Graham Hankinson and Philippa Cowking (1995), "The Reality of Glocal Brands", The McGraw-Hill Companies, pp. 92-106

consistently one brand from another in all market is equally important.

However, if the brand proposition or level of market maturity varies between countries or there are significant differences culturally, economically, socially or legally, adapted campaigns may be more appropriate. The most significant advantage of adapted communications is being able to tailor the communication to local markets. However, there is a price to be paid for adapting communications to local markets which include:

- Excessive creative development costs for individual productions.
- Duplication of management and creative effort.
- Varying and potentially diffuse brand propositions.
- Loss of central control.

KTO's overseas tourism advertising has been tailored to the characteristics of the major markets of Japan, China, Southeast Asia, Europe and the Americas. Recently, the subjects of tourism advertising in the Japan, China, and Southeast Asia are largely composed of the Korean Wave, contrary to having focused on Korea's four seasons and shopping in the past. Korea's long history and cultural heritages continue to be the main popular themes in the Europe and American markets.

Target market	Position	Slogan
Japan	Food, Shopping, Korean Wave	Dramatic Meeting
China	Dramatic, Modern Leisure Tourism	Dramatic, Modern Neighborhood
Southeast Asia	Four Seasons, Leisure, Sports	Colorful Adventures'
Europe / Americas	Oriental Culture Experience	Korea, Where Old Meets New

But the Korean Wave should be more sophisticatedly refined to reinforce Korea's image as a tourism destination, generate new values and upgrade the quality of tourism product. Other tourism promotion activities should be connected to the systematic development strategies of the Korean tourism brand so that they can trigger visitors' interest, and gain their awareness.

Pictorial destination in movies or television, by music, and in some cases by popular celebrities has been used as a promotional tool of place images. Ireland exploits the

John Wayne-Maureen O'Hara film *Quiet Man* as a successful image of the Irish, and Austria still relies on *The Sound of Music* image of its country's beauty and people.

Burned to the ground during the Civil War, Atlanta has revived its *Gone with the Wind* image by its selection as the site for the 1996 Olympics. Australia's booming tourist business used actor Paul Hogan of the hit film *Crocodile Dundee* to dramatize the country's humor, and adventure, and ruggedness (Philip Kotler, John Bowen, and James Makens, 2003).<sup>237</sup>

In case of Singapore Airlines, around 2% of its gross income was devoted to advertising and promotion. All expenditures were carefully controlled by the head office, and strategic advertising decisions were all centralized. Tactical advertising that focused on specific routes, schedules, or promotions was handled locally, but was strictly monitored in Singapore to guarantee consistency (Christopher H. Lovelock, 1996).<sup>238</sup>

In some cases, a brand identity is so persuasive and universal that it will work in all markets. For example, British Airways expects its "World's Favorite Airline" tagline to work throughout the world. To the extent that an identity can be common across markets, economies of scale will result, and inconsistencies can be avoided. In most cases, however, a brand identity will need to be adapted to different market or product contexts.

When multiple identities are needed, a common set of associations should be contained, some of which will be in the core identity. The identity for each market would then be embellished, but in a way that is consistent with the common identity elements. One approach that ensures consistency is to have the same identity, but emphasize different elements in each market (David A. Aaker, 1996).<sup>239</sup>

Today, more companies are adopting the concept of integrated marketing communications. IMC calls for recognizing all contact points where the customer may encounter the organization, its products, and its brands. (Philip Kotler, Gary Armstrong,

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<sup>237</sup> Philip Kotler, John Bowen, and James Makens, *Marketing For Hospitality and Tourism*, pp. 737

<sup>238</sup> Christopher H. Lovelock, *Services Marketing*, pp. 156

<sup>239</sup> David A. Aaker, *Building Strong Brands*, pp. 104-105

2004).<sup>240</sup> The KTO must strive to impart a consistent and positive message at all contact points because each brand contact delivers a message.

The KTO has allotted many parts of its promotion budget to advertising in the hopes of enhancing Korea's image as a tourism destination. As visitors' demands diversity, advertising media needs to expand its variety to reach visitors' needs and wants more closely.

Taking advantage of information technology can enable destinations to enhance their competitiveness. It can improve the efficiency of local facilities and provide tools for the development and delivery of differentiated tourism products which determines the ability to attract the new and sophisticated types of tourism demand (Dimitrios Buhalis, 2000).<sup>241</sup>

The KTO's website, [www.tour2korea.com](http://www.tour2korea.com) which operates in seven languages and contains a variety of cultural and tourism information on Korea as a representative tourism information provider should also be connected to the brand strategies. In order to coax visitors across the threshold of a cyberstore, the relevance and clarity of the brand proposition, the promise of an exciting experience, and the overall emotional benefit to the customer needs to be well articulated and communicated.

A strong visual identity is the most important element of brand differentiation. It can manifest the personality of the brand and set it apart from the crowd. Designing a website for visual clarity and uniqueness will enhance the experience, increase buying intent, and create memorability (Marc Gobe, 2001).<sup>242</sup>

Satisfied tourists talk a lot about their trips and travel experiences. Travelers take more of a risk regarding the quality of their vacation and usually cannot sample the experience. So word of mouth is more persuasive and credible than paid advertising. The only control a tourism business can exert over the word-of-mouth process is to

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<sup>240</sup> Philip Kotler, Gary Armstrong, *Principles of Marketing*, pp. 469

<sup>241</sup> Dimitrios Buhalis (2000), "Marketing the Competitive Destination of the Future", Elsevier Science Ltd., pp. 97-116

<sup>242</sup> Marc Gobe, *Emotional Branding*, pp. 240-270

maintain the highest possible standard for service and facilities (Joseph D. Fridgen, 1991).<sup>243</sup>

Word-of-mouth promotion seems to be crucial to success in those travel market. For foreign visitors to the Korea, 25.8% reported using friends, coworkers and relatives as sources of information. Visitors from long-distance countries like Australia, U.S, France, Canada, U.K, etc. showed relatively higher ratio above and around 30%.<sup>244</sup>

Research on cultural differences has shown that Asians also tend to rely much on word-of-mouth and informal channels of communication due to pressure to conform from small reference groups as well as the extended family. This means that mass communication has less impact in Asia. Combined with a high degree of risk aversion, Asians are regarded as the most brand-loyal customers in the world. (Schmitt, B. H. and Pan, Y., 1994).<sup>245</sup>

In terms of push and pull strategy, KTO's marketing activities are being performed by participating in travel trade shows targeting travel agencies or hosting sales meetings to encourage local travel agencies to sell Korean tourism product. KTO also promotes Korean tourism through advertising, public relations, direct mailing or attending travel shows, etc.

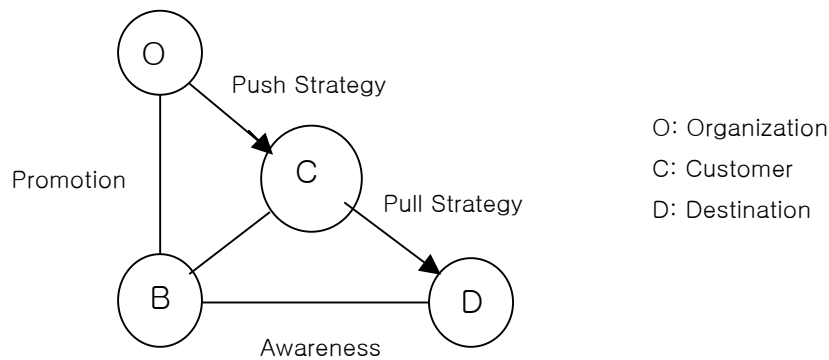
All of these promotion activities should be carefully maneuvered and closely linked to the brand strategies to maintain the brand's coherence. And the results of these promotion activities should be strictly evaluated as to whether they enhance the visitors' awareness of the destination. In addition, brand messages are to be delivered clearly. To depict those activities by brand model, it follows:

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<sup>243</sup> Joseph D. Fridgen, *Dimensions of Tourism*, pp. 276

<sup>244</sup> Korea National Tourism Organization, *Foreign Visitors Survey*, pp. 36

<sup>245</sup> Ingeborg Astrid Kleppe and Nina M. Iversen and Inger G. Stensaker, *Country Images in Making Strategies: Conceptual Issues and an Empirical Asian Illustration*, pp. 61-74



### 3) Aligning the Brand Position

A brand concept acts like a mission, allowing the organization to avoid marketing myopia by thinking in terms of broad needs. By virtue of the strategic plan, marketers can build on an image in a way that is consistent with the knowledge customers already have acquired about the brand, create efficiencies in maintaining and controlling the image, and enhance the duration of the brand's life cycle (C.W. Park, Bernie Jaworski, and Debbie Macinnis, 1989).<sup>246</sup>

Like brand identity, brand position is more aspirational, reflecting perceptions that the strategists want to have associated with the brand. In creating a brand position, it is useful to compare the brand identity with the brand image on different image dimensions. Comparison of the identity with the image will usually result in one of three very different communication tasks being reflected in a brand statement, but any brand image can be augmented, reinforced or diffused (David A. Aaker, 1996).<sup>247</sup>

A brand cannot be treated as simply a name, rather it is an integral part of the organization's efforts to establish a unique image in the mind of customers. Image building in service industries is significant because word of mouth advertising is a major form of promotion (Luiz Moutunho, 2000).<sup>248</sup>

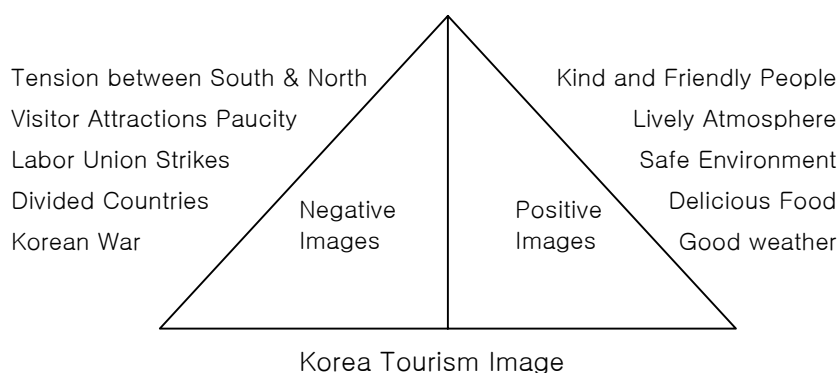
<sup>246</sup> C.W. Park, Bernie Jaworski, and Debbie Macinnis, *Strategic Brand Concept-Image Management*, pp. 139

<sup>247</sup> David A. Aaker, *Building Strong Brands*, pp. 180

<sup>248</sup> Luiz Moutunho, *Strategic management in tourism*, pp. 146

Since Korea successfully hosted the 2002 FIFA World Cup along with Japan, international awareness of Korea and its national image were raised remarkably, and a favorable impression of Korean products and brand among overseas customers was created.

The survey and report indicate that when foreigners think of Korea, both faces of Korea, positive and negative images, come to their mind. Consistent and multilateral marketing efforts are required for wiping out the negative images and positioning positive images of Korea as a unique tourism destination.



Tourism decisions are base upon tourists' perceptions and attitudes toward destinations, attractions, tourism services and employees, and residents. Thus tourism promotional efforts should strive to generate positive images of destinations and attractions in order to enhance or modify perceptions, attitudes, and actual travel behavior (Joseph D. Fridgen, 1991).<sup>249</sup>

Despite the best efforts of a destination to portray a positive image through public relations and advertising, image building is affected by other unexpected disturbing societal problems, including human rights abuse (Philip Kotler, John Bowen, and James Makens, 2003).<sup>250</sup>

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<sup>249</sup> Joseph D. Fridgen, *Dimensions of Tourism*, pp. 48

<sup>250</sup> Philip Kotler, John Bowen, and James Makens, *Marketing For Hospitality and Tourism*, pp. 740



Different people can hold quite different images of the same place. Therefore, a place wanting to build an attractive image should help visitors and potential residents to discover this image. Normally, an image sticks in the public's mind for a long time, even after it loses its validity. At other times, a place's image may change more rapidly as media and word-of-mouth spread vital news stories about it (Philip Kotler, Micael A. Hamlin and Donald H. Haider, 2002).<sup>251</sup>

To be effective, the desired image must be close to reality, believable, simple, appealing and distinctive. Confronting a negative image can be an arduous challenge. The brand manager has no control over environmental factors that may keep tourists and investors away, such as natural disasters, political turmoil and economic downturns.

To improve a country's image, it may be easier to create new positive associations than try to refute old ones. The Bulls and Michael Jordan come more often to mind than Al Capone to name Chicago (Philip Kotler, D. Gertner, 2002).<sup>252</sup>

The successful branding of destinations results from a combination of marketing supported by investment in the key services and facilities required to deliver the experience on offer. Unless sufficient funds are invested in the brand and its services and facilities, the core brand values and no repeat consumption will not be reinforced (Graham Hankinson, 2004).<sup>253</sup>

Countries with natural beauties, archeological sites or a strong culture and history will attract natural tourists who are drawn to existing features of the place. If too few natural attractions exist, the country needs to undertake invest marketing to build attractions or to promote events that will attract tourists (Kotler,P., Gertner, D., 2002).<sup>254</sup>

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<sup>251</sup> Philip Kotler, Micael A. Hamlin and Donald H. Haider (2002), "Marketing Asian Places", John Wiley & Sons (Asia) Pte Ltd, pp. 230-231

<sup>252</sup> Philip Kotler, D. Gertner, Country as brand, product, and beyond, pp. 249-261

<sup>253</sup> Graham Hankinson, "Relational Network brands: Towards a conceptual Model of Place Brands", Journal of Vacation Marketing Vol. 10 No.2 2004, Henry Stewart Publications, pp. 109-121

<sup>254</sup> Kotler,P., Gertner, D. (Apr. 2002), "Country as brand, product, and beyond: A place marketing and brand management perspective", Brand Management Vol. 9, No. 4, Henry Stewart Publications, pp. 249-261

For example, the local industry in Las Vegas constantly undertakes initiatives to reinvent and reposition itself, even though it is not yet on the maturity level. It diversified its target markets by developing theme parks within major hotels in order to attract families and young children. Several new hotels open every year while older properties are being renovated, often by demolishing and rebuilding them (Dimitrios Buhalis, 2000).<sup>255</sup>

Han identifies two major functions of the country image, a ‘halo effect’ and ‘summary effect’. Customers can use the country image in product evaluations when they are unable to detect the true quality of a country’s products before purchase. As such, the country image indirectly affects product attitudes through inferential beliefs, which can be described as a ‘halo effect’.

The second function, the ‘summary effect’, represents associations based on accumulated experience with products from a country over time. Consequently, the summary effect is more likely to occur under conditions of high product-country familiarity (Han, C. M., 1989).<sup>256</sup>

#### **4) Building Customer Relationship**

Tourism policy seeks to ensure that visitors are hosted in a way that maximizes the benefits to stakeholders while minimizing the negative effects associated with ensuring the success of the destination (Charles R. Goeldner, J.R. Brent Richie, 2003).<sup>257</sup>

The brand-customer relationship shows that awareness comes first, followed by involvement and purchase which can lead in to the friendship and trust level, which in turn lead to brand loyalty and lifetime customer relationships (Paul Temporal, 2002).<sup>258</sup>

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<sup>255</sup> Dimitrios Buhalis (2000), “Marketing the Competitive Destination of the Future”, pp. 97-116

<sup>256</sup> Han, C. M. (1989) ‘Country image: Halo or summary construct?’, *Journal of Marketing Research*, Vol. XXVI, May, pp. 222–229.

<sup>257</sup> Charles R. Goeldner, J.R. Brent Richie, *Tourism: principles, practices, philosophies*, pp. 413

<sup>258</sup> Paul Temporal, *Advanced Brand Management*, pp. 22-24

There are at least four proven ways to build or sustain brand loyalty, even given the tumult in the marketplace. The first approach is to ensure that the product or service represented by that brand lives up to its customer's expectations. A second tried-and-true method is to build innovation into existing products/services and to introduce innovative new entries as often as is feasible.

Third, more brands are designing loyalty-building programs into their marketing activities that do not turn into ledger liabilities like the airline mileage programs. A fourth and powerful way to build loyalty is to invest in marketing support to strengthen the brand's identity (Lynn B. Upshaw, 1995).<sup>259</sup>

When a brand has hit its stride with a successful identity, position, and execution, it will make sense for the manual to be fully detailed, because it will provide the institutional memory and discipline needed to keep brand identity communication consistent over time (David A. Aaker, 2000).<sup>260</sup>

Indivisualizing is the discipline of continuously visualizing the customer or prospect as an individual rather than as part of a mass population or segment. The act of indivisualizing itself encourages marketers to create a living visualization of their individual customers that keeps their personal perspectives uppermost in mind.

Indivisualizing is a commitment to move into intimate terms with individual customers in such a way that they are not only studied, but also literally and figuratively incorporated into the marketing team as partners in the delivering process (Lynn B. Upshaw, 1995).<sup>261</sup>

Most places seek to deepen the travel experience by providing greater value and making the experience more significant and rewarding because attractions alone do not attract visitors. Such appeals are couched in history, culture, and people (Philip Kotler, John Bowen, and James Makens, 2003).<sup>262</sup>

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<sup>259</sup> Lynn B. Upshaw, *Building Brand Identity*, pp. 34-35

<sup>260</sup> David A. Aaker and Erich Joachimsthaler, *Brand Leadership*, pp. 92

<sup>261</sup> Lynn B. Upshaw, *Building Brand Identity*, pp. 97-98

<sup>262</sup> Philip Kotler, John Bowen, and James Makens, *Marketing for Hospitality and Tourism*, pp. 740

New York City can be a case in point. About one in four of the city's visitors is a foreign tourist. Consequently, city officials try to make New York "foreign friendly" by creating tours that emphasize nationality interests, designing brochures in a variety of languages, and providing hassle-free currency exchanges. To provide that value-added dimension and friendship, these tour packages try to deepen cultural bonds and ties between the United States and the foreign visitors.

Since the rich, time-honored culture and nature of Korea can be important resources of tourism, KTO needs to be more enthusiastic on developing of new tourism products and experiences corresponding to the image that visitors have of Korea.

### **3. Expanding the Marketing Mix**

#### **1) Internal and Interactive Marketing**

The organization needs to blend the marketing mix to produce the response it wants in the target market. The marketing mix consists of everything the organization can do to influence the demand for its product. The many possibilities can be collected into four groups of variables as the set of controllable, tactical marketing tools – product, price, place, and promotion (Philip Kotler, 2004).<sup>263</sup>

As tourism is a composite of activities, services, and industries that deliver a travel experience (Charles R. Goeldner, J.R. Brent Richie, 2003),<sup>264</sup> the extra four-P framework is particularly useful for tourism promotion. Those are the people component, the process component, and the physical evidence component which result from the traits of tourism – a typically high contact service that can only be evaluated by the customer as they experience the delivery (Victor T.C. Middleton, 2001).<sup>265</sup>

And tourism organizations need partnership component to work closely together for forming an effective value chain. This is due to the fact that even a national or regional tourist organization may have limited powers and resources, and its efforts may be affected by the activities of many other tourism and non-tourism organization.

So destination marketing is always an intentional or unintentional collaboration simply because all the tourism organizations marketing themselves in an area have some impact upon perceptions of the overall destination (A.V. Seaton and M.M. Bennett, 1996).<sup>266</sup>

To figure the relationship of the marketing mix expanded, it follows:

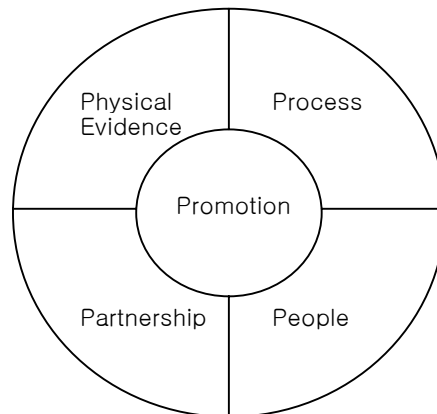
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<sup>263</sup> Philip Kotler, Gary Armstrong, Principles of Marketing, pp. 56

<sup>264</sup> Charles R. Goeldner, J.R. Brent Richie, Tourism: principles, practices, philosophies, pp. 6

<sup>265</sup> Victor T.C. Middleton, Marketing in travel and tourism, pp. 94

<sup>266</sup> A.V. Seaton and M.M. Bennett, The Marketing of Tourism Products, pp. 351



A service cannot be evaluated in advance when customers buy it. Also, after the service is rendered, the customers cannot return it even though dissatisfied, and the levels of service can vary considerably from one tourism product to another. Clearly, there is a lack of standardization, and potential customers are often unsure of what to expect (Henry Assael, 1992).<sup>267</sup>

To be a successful service organization, its profit should be linked with employee and customer satisfaction. Service-profit chain for that purpose consists of five links: internal service quality, satisfied and productive service employees, greater service value, satisfied and loyal customers, and healthy service profits and growth (Philip Kotler, Gary Armstrong, 2004).<sup>268</sup>

A tourism business has to create an environment conducive to customer orientation. An effective customer service philosophy encourages employees to go the extra mile in providing service for customers. The spirit of service must permeate and be reflected in the attitude of every employee (Joseph D. Fridgen, 1991).<sup>269</sup>

The brand identity needs to guide an internal communication effort as well. Employees and partners need to be on the same page. The internal communication task should place a higher priority on new associations because they need to be in place internally before

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<sup>267</sup> Henry Assael, *Consumer Behavior and Marketing Action*, pp. 5-7

<sup>268</sup> Philip Kotler, Gary Armstrong, *Principles of Marketing*, pp. 300

<sup>269</sup> Joseph D. Fridgen, *Dimensions of Tourism*, pp. 283

they will be a factor externally. The challenge is to communicate, motivate, and inspire employees and partners to care about the new associations (David A. Aaker, 2000).<sup>270</sup>

Given the high contact nature of tourism, employee and customers form a vital part of the system of service delivery. Customers move through a series of encounters during the tourism experience. The obvious service encounters are those that involve the customer interacting with an employee face-to-face on an organization's premises (Victor T.C. Middleton, 2001).<sup>271</sup> Some encounters are of greater importance than others and these may be considered as 'critical incidents' or 'moments of truth'.

Interactive marketing should manage moments of truth that are instantaneous emotional responses which may occur anytime a tourist has the opportunity to develop perceptions about the destination whether through ads, contact with employees, or the first sight of the destination itself (Joseph D. Fridgen, 1991).<sup>272</sup>

The most critical contact points are between the tourist and the employee, interactions with tourist and tourist, and interactions with tourist and place. A traveler's experience is influenced by encounters with other travelers, local residents, employees and place.

Moments of truth are the critical incidents when customers come into contact with an organization and experience the different levels of service and quality. People are critical to the moments of truth because during a contact an individual employee become their organization. Employees are the direct representative of the organization and they are operating on behalf of the whole organization, so in the eyes of the customer they are that organization (Dennis Adcock, 2000).<sup>273</sup>

In the 'moment of truth' of the service encounter it is usually the front-line staff who provide the service to the customer. These people leave the lasting impression on the

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<sup>270</sup> David A. Aaker and Erich Joachimsthaler, *Brand Leadership*, pp. 87

<sup>271</sup> Victor T.C. Middleton, *Marketing in travel and tourism*, pp. 98-100

<sup>272</sup> Joseph D. Fridgen, *Dimensions of Tourism*, pp. 278-281

<sup>273</sup> Dennis Adcock, *Marketing Strategies for the Competitive Advantage*, pp. 344

customer, an impression superseding any preconceived notions concerning the reputation of the organization and associated service expectations. It is therefore vital that such staffs are given the power to act on and resolve a problem instantaneously without recourse to a higher authority for advice (A.V. Seaton and M.M. Bennett, 1996).<sup>274</sup>

Service encounters may also be remote, by website, automated telephone service or, with physical evidence or equipment, such as a roadside sign or an automated check-in machine (Victor T.C. Middleton, 2001).<sup>275</sup> Because tourism products are characterized by intangibility, physical evidence is used additionally to tangibilize the offer away purchasing. Visitors are present in the production premises and the design of the physical setting for the delivery process is a vital part of the product.

The inseparability of the service production and consumption processes can result in inconsistencies in the quality of the product and its delivery. The challenge posed by inseparability is arguably stronger for the destination marketer than for the service product marketer, due to the lack of control which is exercised over the many suppliers of the tourism product. The multitude and diversity of tourism suppliers in the destination makes quality control and cohesion a difficult task (Luiz Moutunho, 2000).<sup>276</sup>

Brands are whatever they are perceived to be at their point of contact with a prospective user. Brands are often in contact with their customers and prospects through hundreds of channels, many of which are potentially huge sources of growth for a franchise if they are managed correctly (Lynn B. Upshaw, 1995).<sup>277</sup>

The interaction map can be helpful to design a brand experience. A brand experience is based on the specific set of contacts that defines the interaction occurring between a organization and its target customer. Interaction mapping is a technique for designing

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<sup>274</sup> A.V. Seaton and M.M. Bennett, *The Marketing of Tourism Products*, pp. 448-451

<sup>275</sup> Victor T.C. Middleton, *Marketing in travel and tourism*, pp. 98-104

<sup>276</sup> Luiz Moutunho, *Strategic management in tourism*, pp. 134-135

<sup>277</sup> Lynn B. Upshaw, *Building Brand Identity*, pp. 201 - 203



customer contact points from a brand point of view (Dawn Iacobucci & Bobby J. Calder, 2003).<sup>278</sup> At its core, interaction mapping is a tool that enables innovation by starting with the premise of working from the customer interaction of the future back to the present. The brand has interacted in a way that is consistent with the brand's concept and added a sense of relationship to the experience.

Getting customer service right can provide a whole host of benefits. For the organization this can include:

- enhancing the organization's reputation through word of mouth
- improved customer loyalty resulting in increased repeat business
- more first-time customers arising out of personal recommendation
- fewer complaints

For the employee, there are benefits including:

- improved moral and job satisfaction
- increased loyalty to the organization
- better employer/employee relationship
- greater cooperation among employees (A.V. Seaton and M.M. Bennett, 1996)<sup>279</sup>

Because the tourism services and experiences depend on the people, the role of personnel is critically important in the tourism industry. Thus, much progress should be made at the policy level in job training and supplementary educational programs for prospective workers and personnel already serving in the tourism industry.

On top of it, the tourism service quality system of assuring service standards and new service blueprints should be instituted to improve service quality and delight all visitors in key contact points.

The Hong Kong Tourism Board (HKTb)<sup>280</sup> grants the Quality Tourism Services QTS

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<sup>278</sup> Dawn Iacobucci & Bobby J. Calder, Kellogg on Integrated Marketing, pp. 39-53

<sup>279</sup> A.V. Seaton and M.M. Bennett, The Marketing of Tourism Products, pp. 454-455

<sup>280</sup> <http://partnernet.hktb.com/pnweb/jsp/comm/index.jsp?>

sign on shops and restaurants that achieve stringent, objective standards of excellence. The QTS Scheme also plays an important role in maintaining and developing Hong Kong's image as a quality tourism destination by encouraging continued improvement in the tourism industry.

Singapore formed the Service Quality Division<sup>281</sup> to improve the service standards of tourism related sectors and to ensure effective delivery of destination information to all visitors. It will partner the industry to use service quality as an experience differentiator and competitive advantage for Singapore.

New Zealand's Qualmark<sup>282</sup> quality assurance system has a star grading system for accommodation and an endorsement system for other tourism businesses such as adventure activities, attractions, cultural and nature experiences, coaches, rental cars and more.

## **2) Partnerships**

Partnerships are most often formed to develop service and destination packages and to share the costs of promotion. It makes sense for related elements of the tourism industry to pursue partnerships, work together and offer services in a convenient manner with potential cost savings for the customer (Joseph D. Fridgen, 1991).<sup>283</sup>

Though a destination is the central tourism product that drives all others there may be no central organization responsible for marketing it. Even where there is such a national tourism organization, it may be affected by the activities of many other tourism and non-tourism organization (A.V. Seaton and M.M. Bennett, 1996).<sup>284</sup> Destination marketing needs a collaboration simply because all the tourism organizations'

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<sup>281</sup> <http://app.stb.com.sg/asp/sq/sq01.asp>

<sup>282</sup> [http://www.newzealand.com/travel/qualmark/qualmark\\_home.cfm](http://www.newzealand.com/travel/qualmark/qualmark_home.cfm)

<sup>283</sup> Joseph D. Fridgen, *Dimensions of Tourism*, pp. 268

<sup>284</sup> A.V. Seaton and M.M. Bennett, *The Marketing of Tourism Products*, pp. 351

marketing have some impact upon perceptions of the overall destination.

A whole range of social, economic, legal, and technological policies greatly affects the attractiveness, competitiveness, and sustainability of a tourism destination, some are under the control of the tourism sector, but the great majority is not. Thus, the tourism organization is to try to influence global policies where it can – and adapt to them as effectively as possible where it cannot (Charles R. Goeldner, J.R. Brent Richie, 2003).<sup>285</sup>

Service and tourism are intrinsically linked not least because of the tourism product's intangibility. The fragmentation of the industry further exacerbates the task of providing a consistently good service. Given the limited differentiation of products in tourism, it is the quality of service which can distinguish one organization from the next (A.V. Seaton and M.M. Bennett, 1996).<sup>286</sup>

No collaboration among stakeholders gives rise to a number of potential problems. First, individual stakeholders could create less promotional impact on potential visitors than a promotional campaign in which resources were pooled. Second, there would be little possibility of excluding the non-contributing businesses from the benefits of collective promotion of an area. Three, stakeholders can achieve their objectives more effectively by recognizing their interdependencies in marketing planning process.

Partnerships between the private and public sectors are particularly attractive in destination marketing, because attracting more tourists can benefit not only the narrow financial objectives of tourism operators, but also the more diverse social objectives of the public sector (Adrian Palmer and David Bejou)<sup>287</sup>. Partnerships are key to the ability of destination to offer quality products. Exceeding customers' expectations is instrumental for the ability of both suppliers and destinations to attract visitors in the long term. Hence the competitiveness of each supplier locally as well as their

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<sup>285</sup> Charles R. Goeldner, J.R. Brent Richie, *Tourism: principles, practices, philosophies*, pp. 420

<sup>286</sup> A.V. Seaton and M.M. Bennett, *The Marketing of Tourism Products*, pp. 457

<sup>287</sup> Adrian Palmer and David Bejou (1995), "Tourism Destination Marketing Alliances", *Annals of Tourism Research*, Vol.22, No. 3, pp. 616-629

distributors determines the competitiveness of destinations (Dimitrios Buhalis, 2000).<sup>288</sup>

Tourism Australia, VisitBritain, and Canadian Tourism Commission have a partnership through which they work together for aligning marketing activities, improving marketing effectiveness, and for mutual benefit. VisitBritain<sup>289</sup> and the Immigration Service strives to improve the quality of welcome given to foreign visitors to Britain and help the overseas visitors to enter the UK with speed and courtesy.

The CTC<sup>290</sup> pursues partnership opportunities for its marketing, research, industry relations and product development programs. Interested organizations or individuals are invited to contact the CTC with ideas and proposals, but CTC does not provide grants or subsidies.

The KTO should have a close relationship with government, other tourism related organizations, such as tourist hotel association, general travel agencies, resort facilities, etc. In particular, it is more important to corporate with other tourism organizations whose staff contacts visitors in person for shaping a positive and impressive image on Korea.

It will be important for Korea to create a cooperative organization to bring together all of the efforts to promote a consistent image of Korea, one that is being promoted by various cultural centers and one that is not only limited to culture.<sup>291</sup>

In the marketing system, moreover, marketing managers must partner effectively with other companies to form a competitively superior value-delivery network which is made up of the organization, suppliers, distributors, and ultimately customers who partner with each other to improve the performance of the entire system (Philip Kotler, Gary

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<sup>288</sup> Dimitrios Buhalis (2000), "Marketing the Competitive Destination of the Future", pp. 97-116

<sup>289</sup> <http://www3.visitbritain.com/corporate/partnerships.htm>

<sup>290</sup> <http://www.canadatourism.com/ctx/app/en/ca/partnershipprogram.do>

<sup>291</sup> [http://www.korea.net/news/issues/issueDetailView.asp?board\\_no=6031](http://www.korea.net/news/issues/issueDetailView.asp?board_no=6031), "KOIS sponsors symposium on Korea's national image", January 19, 2005

Armstrong).<sup>292</sup>

Brand managers also must work closely with partners in other departments of organization to form an effective value chain that serves the customer. That is, each department carries out value creating activities to design, produce, market, deliver, and support the organization's products.

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<sup>292</sup> Philip Kotler, Gary Armstrong, *Principles of Marketing*, pp. 51-53

## **VII. Conclusion**

For successful branding of Korea tourism, special efforts are required to create and develop the unique, natural and cultural characteristics of Korea's many tourism attractions, to deliver a memorable experience, make Korea worth a visit and satisfy the tastes of tourists and broaden the perspective on the Korean tourism industry.

The KTO should be alert to the trends of tourism environment and visitors to give the new brand more meaning, and in this ever more competitive tourism market, to sustain itself. For that purpose, sophisticated research to grasp and understand visitors' intrinsic motives and how satisfactorily they experience Korean tourism is required.

A Korean tourism brand should be built and implemented with the cooperation and support of other tourism partners who are in contact with visitors on the front line, and consequently should create a synergetic effect. It is absolutely important to train personnel in the tourism industry since the tourism services and experiences eventually depend on the people, and Korea must also improve its service quality, enhancing the value of the Korean tourism brand.

All KTO staff should have full knowledge of developing a Korean tourism brand, since the success of the new brand eventually will be depend on how much KTO's staff and other tourism sectors' personnel embody the soul of the brand into Korean tourism.

Even though Korea is known as a country rich in historical, cultural and natural resources, further endeavors should be made to strengthen its competences. In particular, Korea's unique culture should be utilized as a vehicle to augment the new Korean tourism brand. It is required to nurture Korean culture strategically in conjunction with tourism.

Above all, the new brand must be more than a mere logo, symbol or an advertising tag line. The new brand should have an identity with which customers can associate, and provide the experiences which customers are seeking in Korea, while keeping a brand promise. The success of the new tourism brand depends on keeping the brand promise.

The Korean tourism brand should be enriched, enforced, and monitored by delivering

diverse tourism products and services, particularly memorable tourism experiences that have been developed through financial support and creative ideas from both public and private sponsorship. A new Korean tourism brand will provide a signal to guide the Korean tourism industry.

To forge a Korean tourism brand that converges Korea's attractions, KTO and partners' aspirations, and visitors' expectations will be very arduous, but it will bring a compelling and competitive edge to the Korean tourism industry. The new brand definitely will play a key role in providing the Korean tourism industry with the focus to proceed and enforce its competitiveness in the future.

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